John Mason on the Old Plays and the New

THE NEW YORK
DRAMATIC MIRROR

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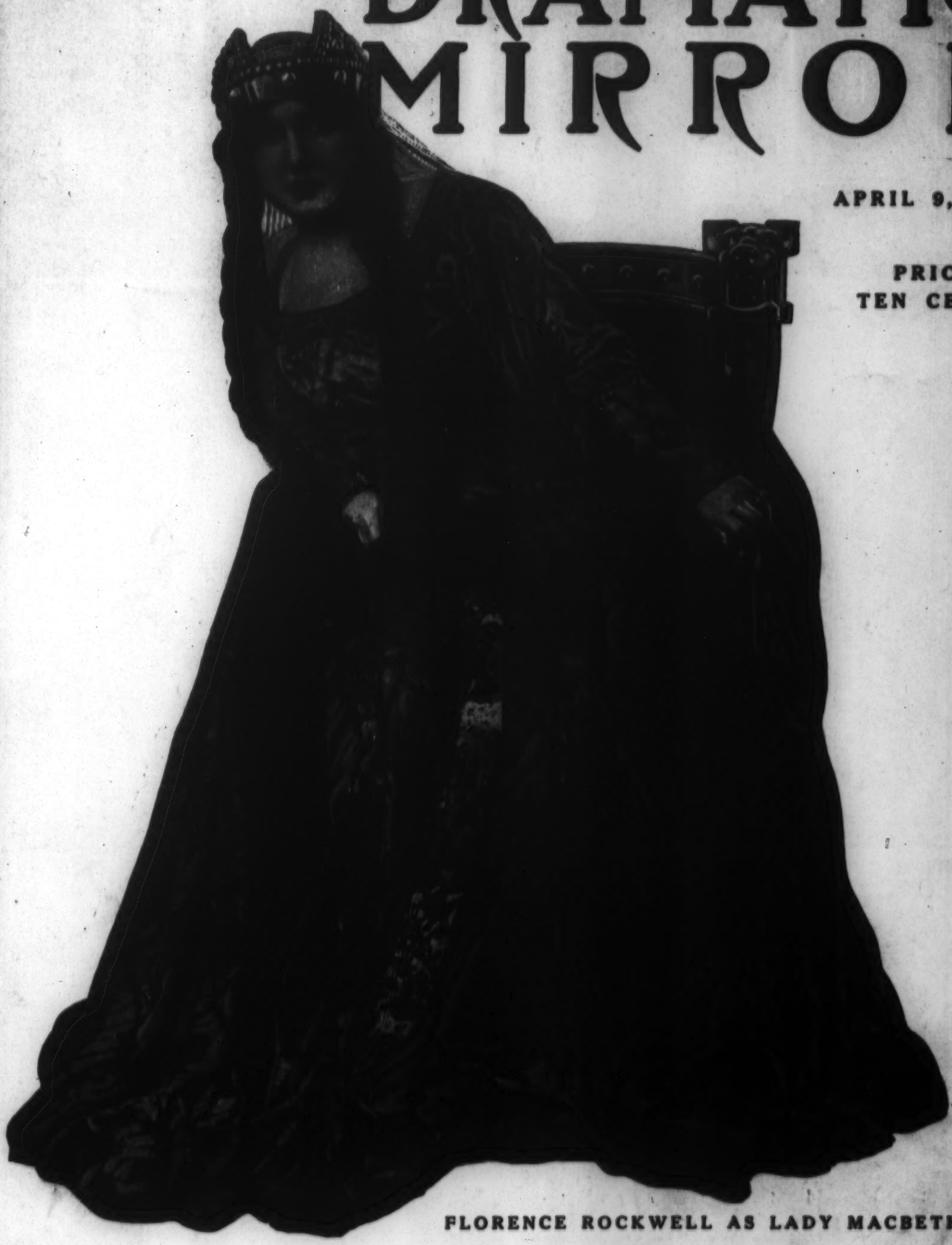
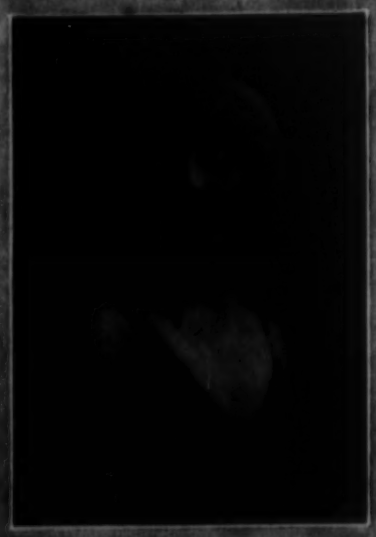


FLORENCE ROCKWELL AS LADY MACBETH

Ernest Poole on the Radical Playwright



SA INGLEWOOD
IN AN ARABIAN DANCE
"THE CAPTIVE"

VINCENT SERRANO, ETHEL CASSILL, AND KATHERINE GREY
IN "A MAN'S FRIENDS"

WHITNEY KANE
NOW PLAYING IN
CHICAGO

VIOLA GILLETTE, KATE CONDON AND DE WOLF HOPPER
IN "THE BEGGAR STUDENT."

PRISCILLA KNOWLES
WHO WILL APPEAR
IN A REVUE AT
THE CENTURY.

EMILY JEROME AND CLIVE WYNDHAM
IN "WHAT HAPPENED TO MARY."

SWEETHEARTS IN "SWEETHEARTS"

FACES AND FANCIES FROM THE PASSING SHOW

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

VOLUME LXIX NEW YORK, WEDNESDAY, APRIL 9, 1913 No. 1790

ERNEST POOLE, PLAYWRIGHT AND RADICAL

IN this city it is something of a feat to score a popular success with a sincerely and earnestly written play of modern political conditions. Sincerity and earnestness of any kind will almost certainly call forth patronizing reviews by New York critics, who never tire of an opportunity for showing how sophisticated they are. Any opinions which the protagonists of such a play express will pretty surely be identified with the opinions of the playwright. To have the characters polemically chew upon an argument is fatal. The argument will be called preaching and a gentle hint will be given to the author that he hire a public hall and not a theater in which to air his private opinions.

All this was capitally illustrated in the case of A Man's Friends—advertised as a play of love and politics of modern New York life—which came to the Astor Theatre on March 24. Most of the Tuesday morning papers damned the play with faint praise, the critics, as usual, gladly taking occasion to assume an indulgently superior air toward all our vexing economic, sociological and political problems. Since Mr. Poole was, unfortunately, better known as a political paragrapher than a playwright, it was indubitably clever to observe that A Man's Friends was a dull dramatization of Mr. Poole's views of life. Yet in spite of the lofty, metropolitan air of the notices, A Man's Friends has successfully crowded the Astor Theater for the past two weeks and a half and will probably continue to do so for some time to come. The play has many faults, especially, it seems to me, of construction, but it tells a steadily interesting story and is full to the brim with sharp, vigorous characterization.

It is amusing to find a critic berating A Man's Friends as a dramatization of Mr. Poole's views on life, because Mr. Poole is a Socialist, yet his play points, if anything, a reactionary moral. At least one can as plausibly and as logically draw a reactionary as a revolutionary moral from it. "There is not a single character in my play," said Mr. Poole, "whose point of view I can wholly agree with." If A Man's Friends loses anything because of "preaching," it loses through being too impersonal and detached, through not "preaching" enough.

William James has often said that the most interesting and significant thing about a man is his *vision*, the way he feels the push and pull of the whole cosmic order, the fashion in which he reacts upon and interprets his entire social environment. And Chesterton went so far in paradox that he fell through on the side of common sense when he remarked that important as it was for a landlady to know her prospective tenant's income, it was far more important for her to know his philosophy. The most interesting thing about Mr. Poole is *his* vision, the way he feels and interprets life. One has to talk with him two or three times before his vision becomes clear and intelligible. When once it does, one almost wishes Mr. Poole had made A Man's Friends expressive of the fervor and vitality of his personal intuition of what things ought to and in some measure soon will be. Mr. Poole seems to feel this himself at times.

Predicts That the Plays of the Next Ten Years Will Become Increasingly Radical Plays of Ideas

"Good preaching is not dull; in fact, people like a play that preaches strongly," said Mr. Poole with deliberation. "People want the playwright to take sides. I have sometimes believed that Galsworthy's Justice would have been a more forceful play if it had no failed to draw an obvious conclusion,—if, in

Sarony, N. Y.

ERNEST POOLE.

short, it had not been so unbiased. Surely it would have been a more popular play."

Mr. Poole is at heart a radical, yet with much more of the visionary than the doctrinaire. By visionary I do not mean a dreamer; I mean a man who regards the future as an unfolding and development of powerful forces working in the present beneath the surface of things. He sees the world not merely as it is, but as it must be. For many years Mr. Poole has been a practical student of political campaigns, labor troubles, all the sordid and dreadful conditions which "the muck-rakers" of fifteen-cent magazines have so diligently told us of. Mr. Poole knows about these things empirically. He understands the point of view of Ettor and Heywood, and to some extent sympathizes with it. He realizes that mere increases in wages will not eventually prove a sufficient sop to the modern, intelligent workingman. Syndicalism, for example, is much more radical than just a demand for amelioration of conditions. It strikes at the very economic root of modern life and demands an entire reshifting of social values. It is an age of transition, our age, an age of all kinds of conflict and excesses, of curious recastings of standards and age-old disciplines, of great intelligence and little control, an age of widespread, smouldering unrest, of coarse materialism and an almost insane idealism running side by side. It is a great time in which to be living if you enjoy excitement, a rather disturbing time if you like settled conditions and old habits and manners. All ages have been more or less this way, sometimes enthusiastically and poetically so, as during the Elizabethan era, but never with the insistent note of *demand*, characteristic of our own.

"Within the next five or ten years," said Mr. Poole, "I expect more and more radical plays to get a hearing on our stage. This radicalism will be an expression of actual conflict going on right now in America. The stage is generally very slow and hesitant in dealing with the latest ideas. For the latest ideas, by the very fact of their being late, are known only to a few people. An idea must be a popular idea before it stands much show on the stage. It must have been pamphleteered and lectured about in Chautauquas and discussed in daily newspapers. In this respect the stage labors under a peculiar difficulty. It is almost wholly an aristocratic institution, at least where the orchestra chairs are two dollars. (I personally, by the way, shall be glad to welcome the theater where the highest price is a dollar.) Moreover, it is run by men who are timid—and, to an unfortunate degree, justly timid—of the money-making possibilities of a play of ideas.

"But all these difficulties are overcome," added Mr. Poole earnestly, "when a playwright combines his radicalism with strong insight into human nature. He can make ideas popular that even the scientist hasn't yet discovered, if he employs the method of broad satire. The really important thing after all is that the playwright shall hold his ideas emotionally and not intellectually. He must be a humanist rather than a scientific sociologist in his attitude toward life. I mean he must see this conflict and this battle of ideas, of which I have spoken, as the expression of the living faith of human beings, the vital hopes and aspiration of real characters. To object to preaching in the theater is like objecting to life there, too, for preaching is a very important part of life. There is nothing more to fear in a play of ideas on the stage than there is to fear in life itself—and especially modern life."

Naturally, I asked Mr. Poole if he had any plans of his own or any particular plays under way.

"It is very hard for me to tell what sort of writing I shall be doing five years from now," he answered. "One changes one's plans so rapidly these days. Of this I am sure, however: once badly bitten by the play-writing serpent, there is no anti-

(*Continued on page* 11)

"THE OLD PLAYS AND THE NEW"

John Mason Thinks Playwriting Has Progressed Greatly in Twenty Years

JOHN MASON has been so long occupied with proclaiming the doctrines of Augustus Thomas and assisting the adroit technique of Henri Bernstein that his present appearance in the Empire Theater revival of R. C. Carton's Liberty Hall is something of a novelty. Forceful and vigorous are the adjectives which have been usually attributed to Mr. Mason's acting while Liberty Hall belongs in style, if not quite in age, to the late Victorian era of mild sentimentality.

As Ginger Bill in "The Romany Rye."

The result has been variously commented upon by reviewers. Some of them profess to consider the role of Owen as merely a leading man's part, not a stellar one, in a structure unquestionably of old time soliloquies, asides and slender construction, and that Mr. Mason plays it as strongly as the character admits.

On the other hand are found the critics who declare that he is heavy, modern and even "preachy."

Mr. Mason himself declared that it was too early in the New York test to really decide whether or not Liberty Hall has been outgrown. The star, from an intimate viewpoint, reflects the self-contained personality which marks his stage work. He sat at his dressing room table vigorously smoking a cigar. There was little of the actor, more of the modern

As Elliot Grey in "Rosedale."

type of man of business or finance—the man who coldly considers before he comments. In just one thing did Mr. Mason reveal the foible of the player. He has a mascot, a little Chinese doll, which hangs by its queue over his dressing table.

"Have playgoers changed since Liberty Hall was produced?" Mr. Mason was asked.

"The actor, rather than the public, has changed during the past twenty years," responded the actor thoughtfully. "Audiences will listen just as attentively and laugh at just the right moments with certain revivals of the old plays, while others will fall short of any enthusiasm. I have been surprised how they have greeted Liberty Hall. The only other revival with which I have been connected, Jim the Penman, was successful, not only from a box office viewpoint, but artistically and histrionically as well. The audiences never gave an indication that they saw anything antique about the revival. But Caste was accorded little enthusiasm, although, when first produced, it marked the beginning of a new era of drawing-room drama. And, too, the company numbered Edwin Arden, always an excellent actor, and Miss Tempest.

"But the actor does not like the old type of drama. When he sees an old-fashioned soliloquy or an aside he immediately exclaims, 'I can't get that over.' In fact the players of the last seven or eight years have had no training in reading a soliloquy or a long speech and consequently they fail in a revival. They simply lack the ability to stand alone. How long would the average modern actor be able to stand before a vaudeville audience and entertain his listeners?"

Mr. Mason believes the success of a revival depends upon the old play's depth of perspective. Then, again, he believes that the old time drama requires players who possess the necessary resources to meet the tax of structure. Playgoers, he concedes, have been educated away from old standards by modern playwrights.

"Playwriting," he says, "has advanced tremendously in twenty years—since the production of Liberty Hall—in brevity, tensity and characterization. It is far harder for a dramatist to meet the requirements in constructing a play now than a few years ago.

"Augustus Thomas I consider the dean of American playwrights. I do not say that alone from the fact that I was lucky enough to have had his two greatest successes of recent years.

"Not only is he wonderful as a playwright—a master of construction—but at characterization. He has eliminated the grosser, quicker passions and achieved, in their place, a calm, self-attainment. It is marvelous to me that one who knows so much about the drama—who is so big—could be so mistaken about his own dramas as to meet with such quick failures as he has this season."

Mr. Mason spoke of Mr. Thomas's The Witching Hour. "It ended with a soliloquy, which shows that the soliloquy can still be successfully used," remarked the actor. "The second act was written eighteen years before the drama itself was conceived and was called A Constitutional Point. Mr. Thomas introduced it into his play and changed it in the matter of introducing my character and that of my niece. Yet the critics did not once comment on the youthfulness of its writing or apparently note the difference in maturity of the workmanship."

As a Young Man.

Mr. Mason is to have Mr. Thomas's next play. In fact, the actor said that arrangements had only been consummated by Mr. Frohman two weeks ago. "I know nothing of the drama or of the part I shall play," he added.

Mr. Mason did not like to comment on the new organisation of actors for the betterment of contracts, pleading that he understood nothing as yet of the purposes of the association. "I believe, however," he said, "that an equitable contract is much to be desired." In other fields of endeavor, Mr. Mason said he had noted the misuse of unionism. "In many cases it means the exalting of the unfit," he declared.

Turning the conversation back to audiences, Mr. Mason paid a compliment to the New York playgoer.

"The quickest and brightest audiences in all the world are right here," he remarked. "It is because the city is so cosmopolitan—drawing from all parts of the earth. The theatergoers of the extreme West are alert and broad in their views, too. But New York gives a player his full meed of credit and applause.

Before He Was a Star.

It may forget you soon, but your reward is very immediate."

FREDERICK JAMES SMITH.

A PRACTICAL VIEW OF THINGS

Remarkable Discussion of Modern Stage Conditions by an English Actress

[The following article was sent unsolicited to the dramatic editor of the Brooklyn "Eagle" by a successful English actress and playwright, who seeks neither glory nor pelf from its publication, offering it for gratuitous and anonymous publication. THE MIRROR *republishes it as the practical views of one who speaks from experience and intelligent observation.]*

AT the present moment the drama lies at death's door; in most of the theaters the banal, or the claptrap, rules so tyrannically that the faint of heart might well despair of ever again seeing sound, good work well done, or a play played—"for its own sake."

Now for a national drama of any importance there are three vitally necessary ingredients:

First. Playwright filled with the spirit of the times, keen of analysis, eager for beauty of expression, and, above all, possessed of a good technique.

Second. Actors of intelligence, education and thought.

Third. Production.

And the greatest of these requisities is production. Much may be done with a crude play and inexperienced actors, possibly, if the producer has the four necessary qualities—insight, tact, imagination and patience. But the most beautiful play can be killed as dead as mutton by the average unimaginative, dry-as-dust stage manager who is dignified with the name of producer, merely because very few people know the difference between stage management and the other rarer article.

The producer is, like the poet, born, not made. And his sign manual is the power to achieve wonderful results by very simple means.

It is not really necessary to spend thousands of dollars over a sunset to show an audience a beautiful effect. Moreover, after the first five seconds of shock any intelligent audience accepts the scenery with calm and settles down to the bill of fare, which is, after all, the play and its interpretation.

Now the average producer generally starts operations with one central idea when a luckless author's work is turned over to his tender mercies, and that idea is embodied in the word Punch.

And a rare Judy show he makes of most plays. Punch (detestable word), which is the death blow to any delicate work, is, indeed, responsible for more failures than one likes to count. Punch, unfortunately, is now rapidly taking the place of climax in the laws of the theater. Climax, which never was rough and ready, but thought out and worked up to. Climax, which came down to us through the ages. Examine the works of the early Greeks; see the value of cumulative effect in their plays. Trace climax through the French drama; observe it in the classic comedies of England of the Restoration and the eighteenth century; and then ask why modern American dramatists are cut and slashed by ignorant brains and bidden to "get the Punch," when climax is what is needed and is what all intelligent writers are aiming at.

Against "Punch" the young dramatist should wage an unremitting war. The fact is, the stage system here is still imperfect, and it is going through a transition period, and because of this it is the right moment to abandon all cumbersome and ugly traditions.

To take one instance as an example of this. The tradition of the star system is one of the most pernicious ever evolved; not one single quality in its favor can be urged. The system itself is manifestly bad for a play. For where one man or woman so

overshadows the rest of the cast it must of necessity destroy the balance of any work so delicately balanced as a well written play should be. The modern trend is much more toward good plays, well acted all round. A very noticeable case in point was the original cast of Bunty Pulls the Strings. The Scotch players arrived unheralded, but took the town by storm with their excellent work. Not a single member of the company played for himself or herself. They all played for the play. And they treated the author's dialogue with respect. They each stuck to their own lines. No principal bagged lines from another player because they were "too good" for a small part to deliver. A crime which is committed fairly frequently among the celestial members of the theatrical firmament.

It would appear that "stars" rarely possess a sense of the ridiculous and that Miss So and So should rob Mr. Such and Such of a line here and there, or appropriate a good speech there, is not only natural, but to be commended, on the principal that no one comes to see the play, but So and So, in capitals, and electric lights is the attraction.

So, from this point of view, the author (unhappy wight) can have no objection to swopping speeches; he had no reason for putting certain words into certain characters' mouths, not he. Away with the absurd and affected notion. The fact is there is a laugh to be gained by Miss So and So bagging Mr. Such and Such's lines—a laugh for Miss So and So. And that's all there is about it.

But there can be no serious national drama as long as this violent highway robbery is permitted. Such action can only lead to confusion, or worse. The author becomes discouraged and careless; no longer tries to get his effects artistically, and merely writes "paying stuff," which cannot, from its very nature, live for any length of time.

Moreover, in the long run the star system ruins acting as an art. For among its unwritten laws is one more honored in the observance than the breach—that it is criminal to play up to the star in any way. And so it follows that the actor is chosen for two considerations only, "type" and "support"; is not allowed to use his brains or the center of the stage, and generally ceases to amount to anything. How much intelligent and experienced artists may suffer at the hands of "star" producers is little realized. And that the "support" should be blamed for an effect for which they are not responsible is not just. The motto of every theatrical manager should be, "give everyone a chance and engage competent artists."

One curious result of the star system is the arrival of that newest school of acting which might well be called "corner" playing. It is in the nature of self-defence, and is no doubt very trying for the poor wretches in the top right hand or left hand box. But que voules vous? The center of the stage is as dangerous as Tom Tiddler's ground to most people; and therefore playwrights have learned to take to the corners for the little scenes and the small part people. Also they have learned that their plays may go on being re-rehearsed and rewritten each day before the curtain goes up on the evening performance for quite some time after the play has been produced. This habit it is which gives that wobbly effect so noticeable in some of the productions. There can be no ensemble playing, no firmness of line possible under such conditions.

As to the speaking of verse and prose—these be lost arts. To the average mind verse and prose are only words—words—words. And any word is as good as another. And if the word is unusual; never mind if it is the only possible, right way to express the idea, and like Barrie's Sentimental Tommy, the author has hunted for hours to find just the exact shade of meaning and expression, call it "high brow" and cut it out. It is well known that no large body of people ever understand words of more than two syllables and that slang is all the modern mind is equal to. Although in this land, where education is so sought after and so highly prized, surely the theater should reflect the beautiful in words as well as other things.

Finally, diction, gesture and deportment should be considered. The young artist should be trained carefully in all these branches of his art. How often now is the eye offended by the sight of an ugly, slouching walk, or crude gestures that mean nothing. Who of the present day can walk with the grace of an Ellen Terry, or speak with the pure diction of a Forbes Robertson? And yet such grace and diction should be within the power of most players. No serious artist should rely on personality alone to carry him through.

Application and hard work are needed to make the artist. But as long as managers slur over the real necessities of the theater and are content to present spectacles beautifully dressed, with little or no play and inadequate acting, just so long will the native drama languish and pine and the imported play flourish. For America to-day in the theatrical world there should be one watchword, and it should be "All for the play," and not, as it is so frequently now, "Each for himself and the devil for the hindmost."

BACK OF THE CURTAIN

I CONFESS to an occasional taste for old-fashioned things. A chat with an old-fashioned man or woman soothes and reassures me when I suspect that the world is mad and all its concerns are topsy turvy. The sight of the ample curves and rich coloring of old-fashioned furniture is grateful. I like old-fashioned speech and motives. In this I am not alone, not by a large majority, else why does The Old Homestead persist and why has 'Way Down East survived the wear and tear of fifteen seasons?

The old-fashioned play touches something deep and true in us. It restores our sense of values, warped by the rushing complex life of a great city.

That is the reason the old-fashioned evenings at Wallack's are drawing men and women to fill the many memoried house. The play, Ann Boyd, is quaint and gets down to the elements, grazing the savage rudiments of human nature. It throws upon the human screen an actress, Nance O'Neil, in whom old-fashioned strength bursts through the veneer of new fashioned repression. It shows us a procession of villagers who speak their mind in old fashion, and at the back of the theater, hidden, I am glad to say, for an orchestra is never an eye-delighting sight, a few musicians play soft, unintrusive Stephen Foster airs, related to the time and incidents of the play.

When things are wrong with you go to one of the "Old-Fashioned Evenings" at Wallack's.

The picture on this page shows Maxine Elliott enjoying her prolonged European holiday. She is saying "Good morning" to a princess friend on one of the palm-lined streets of Cannes.

William Courtenay says the most vivid remark uttered by any of their friends at the recent announcement of his wedding to Virginia Harned was John Mason's: "Kiss me on the cheek, Willie. My lips are sacred."

That bland young woman, the treasurer of the smart new Princess Theater, is acquiring facial lines etched not by years, but anxiety. Having been instructed to sell no tickets for entrance to the playhouse of pale mural tints and vivid dramas to anyone less than twenty-one years old, she scans every face framed by the oval of her window with intense concentration. That she has challenged some chic female persons who asserted that they are twenty-eight, and whose word has been amply corroborated by Broadway knowledge, did not displease what Al Jolson calls "the customers."

Thought and thrills for grown ups is the motto of the new house to whose diverse management we are under obligations for a welcome novelty.

Lillian Russell no longer says merely "Pity the poor actor" on a first night. She says with far more fervor, "Pity the poor lecturer." The difference between speaking the lines written by an author and speaking your own is the difference between fifty per cent. and one hundred per cent. responsibility to the speaker.

When it was announced at the suffrage mass meeting recently that the Professional Woman's League donated $100 to the cause, Miss Russell sat farther back in the box and smiled. The generous donation was her own, but lest advertising at the beginning of her new lecturing venture be suspected, she sent it in the name of the League with the consent of the Leaguers who sat in her box. The donation, "In memory of Cynthia Leonard, one of the first suffragists," came from the same box, donated by Mrs. Susanne Westford, who with Miss Russell is the daughter of that pioneer in the movement for the full rights of women.

And since we're chatting about her whom at Weber and Fields they called "The Queen," there is a little Rialto tale of how Ann Murdock caught the stage fever while hearing Miss Russell sing "The Evening Star." Miss Murdock's mother is an actress, her father a manager, and like most parents of those persuasions, they had elected that their child should stay. "Be just a home girl." No so the child. She slipped away from home at Port Washington, Long Island, paid a visit to Joseph Brooks's office and said: "I hear Miss Russell needs a sister for The Widow's Might. I want to be her—it. O, I suppose that fussy teacher of mine would make me say 'she.' I ask not because papa is a manager and mamma an actress, but because of the ability I feel I possess."

MAXINE ELLIOTT AT CANNES.

Mr. Brooks promised to think it over. The result of the thinking was the decision that she was too young for the part. But the searcher for work found it soon after and has kept on working, even to the fore, as those who saw her recently in The Bridal Path believe.

Sarah Bernhardt has remarked in print that many women journalists are "worthy little attention," and in the course of her exposition used the word "silliness." That will not endear the actress who bids so many farewells to America that she no doubt agrees with the man who wrote "Parting is such sweet sorrow" to the scribbling sisters.

But I learn that her dislike, or we will say her failure to admire "many of them," began when an actress who was also a writer accompanied her on an American tour, and afterwards wrote of the tour of "Sarah Barnum." The title so incensed Madame Bernhardt, according to memories of Parisians, that she bought a stout horsewhip, repaired to the writer's apartment and unsparingly applied the whip to whatever parts of the woman's anatomy would most suffer from it. Then she had the writer arrested for libel.

Madame Bernhardt has also suffered from two classes who have deepened this unpleasant impression. One is the tongue-tied sort, who, awed by the presence of the Celebrated One, gaze in mute stupidity at her and wait for her to begin interviewing herself. The other is the curious who masquerade as interviewers to get a closer view of the wonder woman than a seat in the auditorium affords.

To understand all is to forgive all, according to a proverb of her land, and since we understand all we must complete the proverb. But there remains with the skirted contingent of us the wish that she would tell the world as frankly her opinion of the trousered members of our guild.

Robert Hilliard is addressed by toasting admirers as "The Duke of Argyle," since he's been playing the gentleman detective in The Argyle Case. Which recalls the fact that at 'Sconset, where he goes every Summer to harden his muscles and redden his cheeks, they know him by another title of rank, "Prince Charming of Nantucket." A son who is a lieutenant in the navy and has presented him with a daughter-in-law, cannot add appearance of age to his handsome papa.

Edith Taliaferro is to give us a taste of pure comedy in the Cleveland Moffett play for herself and sister. If you've ever heard her laugh off stage, the laughter, youthful, fresh, happy, hearty, will remain a pleasant memory and persuade you that she has been well cast.

THE MATINEE GIRL.

THE FIRST NIGHTER

"The Lady from Oklahoma"—"Divorcons"—"The Purple Road"—"Fraulein Josette, Meine Frau"—At Other Houses

"THE LADY FROM OKLAHOMA"

An American Comedy in Three Acts, by Elizabeth Jordan, Produced and Acted by Jessie Bonstelle; Messrs. Shubert and Brady, Managers; Forty-eighth Street Theater, April 2.

Miss Ruth Herrick ..... Isabel O'Madigan
Freddy Belden ..... Frank Dee
Tim ..... Walter Renfort
Miss Conway ..... Mary Scott
Mrs. Henry Jenkins ... Victoria Macfarlane
Miss Virginia Jefferson ..... Alice Lindahl
Clarice Mulholland ..... Maud Gilbert
Arthur Belden ..... Walter Hitchcock
Mrs. Joel Dixon ..... Jessie Bonstelle
Mrs. Herbert Gordon
Kathryn Browne Decker
Senator Joel Dixon .. William K. Harcourt
Birdie Smith ..... Teresa Michiljena
Mrs. Rutherford Dean ..... Helen Orr Daly
Miss Carrie Jones ..... Maude Marie
A Temperamental Lady ..... Lillian Dixon
Robert Pierce ..... Edward Davis
Senator Kirby ..... Henry Harmon

Although this play was on the market before The Governor's Lady and Years of Discretion, with both of which it has a certain affinity, it comes into New York after the first of its blood relatives has run its course, and even under the handicap of an identical theme scored an artistic success by its vigor, freshness, humor and admirable interpretation.

With The Governor's Lady it has this in common, that a husband outgrows the wife of his bosom; with Years of Discretion that a faded heroine of a romantic complication is metamorphosed into a state of rejuvenation by the magic of cosmetics, expert gowning and those secret devices of feminine ingenuity which it would be impertinent to inquire into too searchingly. It has this qualified advantage over The Governor's Lady that it moves with more dramatic rapidity, that it doesn't make the husband quite a cad and that the wife is no mollusc but a right-down fighter who starts to make good use of the wealth which fortune has showered into her lap.

As a result, we have a normal, perfectly plausible condition of life presented in three acts of lively action, illuminating a simple tale told in a direct, forceful manner. There is no marked evidence of constructive skill, and the last act, with the scene laid in a Senator's committee room in Washington, with the fight for and against the passage of an important bill, is a bit trite. But the comedy of the second act in the beauty parlor, with all the paraphernalia in operation to foster the process of Mrs. Dixon's metamorphosis from the drab shades of a melancholy moth into the splendors of a brilliant butterfly, is abundantly novel to pass muster.

Add to this the variety of well-drawn characters which figure in the story, the well-turned quips with which the dialogue is studded, the breezy style of acting and the unusual amount of interesting details, and it may be understood why the comedy puts the audience in such amazingly good humor and why the laughter was more spontaneous than at most performances this season.

The lady from Oklahoma first makes her appearance in the editorial offices of *The Woman's Friend* to consult the lady editor, Mrs. Herrick, about her marital affairs. Her husband has risen from obscurity to wealth and a United States Senatorship and has grown indifferent to her faded charms. She makes no pathetic plea, but realizes her own shortcomings, and much of this information develops under more or less diverting circumstances. By advice of Mrs. Herrick she surrounds herself with a staff of beauty doctors, grammarians and teachers of deportment—a real Molieresque touch—determined within seven months to correct the faults and omissions of a lifetime, and in the last act is so reconstituted in looks, manners and general appearance that she amazes her husband and regains his esteem. In the meantime she has by her own energy and shrewdness uncovered a conspiracy concocted by Senator Kirby and Mrs. Gordon to pass a corrupt public park bill for which Dixon is blindly about to vote, and thwarts both conspirators while at the same time regaining her lost position with her husband.

Mrs. Dixon as played by Jessie Bonstelle is one of the most interesting types of femininity we have had in a long time, and the actress herself is entitled to the credit of a distinct achievement. The interpretation shows marks of intelligent study and is as well-balanced a bit of comedy acting with serious intervals as the year records. Her lighter moments are full of suggested humor, while in the scenes which lie close to the fountain of tears she displayed a quick, forceful style free from mawkish sentimentality.

Another admirably played role was that of Mrs. Gordon, the female lobbyist, who all but develops into the affinity of Senator Dixon and represents the antagonist of the legitimate wife. Miss Decker played the part with the endowments of a naturally cultured woman who knows how to wear exquisite gowns with becoming grace.

The company played with a remarkable spirit of cooperation on the opening night, from Isabel O'Madigan, whose name is the first in the cast, to Henry Harmon, whose name is last. Maud Gilbert played a breezy New York masseuse with delightful insouciance; Alice Lindahl was charming as a poor girl making a brave effort to earn a living by art and becoming sponsor for Mrs. Dixon's grammar; William K. Harcourt was excellent as Senator Dixon, and Frank Dee and Walter Renfort were clever in comical juvenile roles.

"DIVORCONS"

Comedy in Three Acts, by Victorien Sardou and Emile de Najac. Adapted by Margaret Mayo; the Playhouse, April 1; William A. Brady, Manager.

Josepha ..... Rae Selwyn
Bastien ..... Frank Compton
Concierge ..... Henry Dornton
M. Henri des Prunelles . William Courtleigh
M. Clavignac ..... Mario Majeroni
Cyprienne, Mme. des Prunelles
Grace George
M. Bafourdin ..... George Winstanley
Mme. de Brionne ..... Gail Kane
M. Adhemar de Gratignan
Howard Estabrook
Mlle. de Lusignan ..... Nina Lindsey
Mme. de Valfontaine . Maude Turner Gordon
Joseph ..... Frank Reicher
Jamarot ..... Frank Peters

Grace George is giving an interesting performance as the capricious Cyprienne in this admirable Sardou comedy, which was first produced at the Palais-Royal on Dec. 6, 1880. It ran 300 nights and netted the management 1,500,000 francs. It was first played in New York at Abbey's Park Theater on March 14, 1882, with Alice Dunning Lingard as Cyprienne, and by various well-known actresses thereafter, from Judic and Aimee to Mrs. Fiske. Miss George played it at Wallack's in April, 1907, and now revives it for a Spring engagement.

It is a tribute to her ability that she gives so good an account of herself in a role whose success depends on a spontaneous spirit of playful humor and the true finesse of a delicate interpretive power. The version is excellent, even though Miss Mayo has occasionally substituted a more palpable brand of wit for the subtle humor of the original. Miss George, without herself commanding this subtle quality to the same extent that marked some of her illustrious predecessors in the role, gives an authoritative and well-rounded definition of the character and proves herself charming throughout.

It was a real test for the American actors in the cast to display their ability in a drawing-room play, and in this connection I shall place a mark of demerit against at least one, if not two. For one. Howard Estabrook has much to learn in the way of repose, refinement, polish and speech. He not only lacks the drawing-room air, but the essential qualities of an actor presuming to play so important a part as that of Adhemar. He sits awkwardly, he hasn't learned to cut and sharply define his syllables and lugs a lot of general gaucheries into his acting. Anyone with a prepossessing appearance, which he possesses, can learn lines and trust to luck in blundering through a part that almost plays itself, but that is not acting.

Mr. Courtleigh's husband is excellent. It, too, is deficient in the subtlety of the French comedy spirit—the truth is, it is a question whether any one but a Frenchman can do entire justice to a play so inherently French as Divorcons—but aside from a certain Anglo-Saxon robustness, he gave an excellent performance. It was less characteristic than that of the late Frank Worthing, who owed much to his individual traits, besides being at all times a finished artist, but it was charged with a wholesome humor, a ready appreciation of the spirit of the action, and bore evidence that the complexion which he put on the character was prompted by intelligence.

Frank Reicher gave a good example of his versatility in the role of the comical head waiter, which was one of the pet roles of the late Max Freeman. Gail Kane and Maude Turner Gordon were very good in their respective parts, but both Rae Selwyn and Frank Compton suggested clever amateurs rather than finished players. Mr. Majeroni played Clavignac rather boisterously, but on the whole as well as that foil of a role can be expected to be played.

"THE PURPLE ROAD"

Operatic Romance in Three Acts. Music by Heinrich Reinhardt and William Frederick Peters. Book and Lyrics by Fred de Gresac and William Cary Duncan. Presented by Joseph M. Gaites. The Purple Road Company, Proprietors. Liberty Theater, April 7.

Napoleon ..... Harrison Brockbank
Colonel Stappe ..... Edward Martindel
Major ..... Horace J. Hain
Captain ..... John Ward
Lieutenant ..... John Maddern
Pappi ..... Harold H. Forde
Bisco ..... Clifton Webb
Franz ..... Frank Grom
The Mameluke ..... Robert Smith
A Soldier ..... B. Brennan
Wanda ..... Valli Valli
Frau Stimmer ..... Elita Proctor Otis
Kathi ..... Eva Fallon
Lori ..... Anna Wilkes
Ophelia ..... Mabel Parmalee
Paula ..... Annabelle Dennison
Theresa ..... Elsa Lynn
Bertha ..... Evelyn Grahme
Mitzi ..... Elsie Braun
Stephanie ..... Winnie Brandon
Talleyrand ..... Edward Martindel
Fouche ..... William J. Ferguson
Murat ..... John Maddern
Bernadotte ..... John Ward
Constant ..... Horace J. Hain
Vestris ..... Clifton Webb
Empress Josephine ..... Janet Beecher
Princess Lugano ..... Elita Proctor Otis
Duchess of Dantzic ..... Harriet Burt
Page to the Empress ..... Anna Wilkes
Anita Carina ..... Emilie Lea
Richard ..... Jerome Van Norden
Sidney ..... Edward Martindel

This operetta, by the composer of Das Suesse Maedel and The Spring Maid, has, musically, a good many of the charms of his earlier works, which is to say that it keeps well within the bounds of popularity and furnishes a variety of themes which people will hum, because people will hum what is more or less reminiscent. Two or three of the dances and the one sentimental air that runs through the three acts have a haunting quality. One or two ensembles even rise to a more ambitious level, and altogether the music is fairly satisfactory.

As to the book, the first act is highly interesting, and promises much more than is fulfilled in the second act and the epilogue. Here we have Napoleon, in the guise of a French captain, initiating a romantic intrigue with Wanda, the pretty niece of the Mistress Stimmer, who runs the Cloister Inn in the Austrian town of Schönbrunn. The period is 1808. Wanda has gone to present a petition to the Corsican to permit the marriage of half a dozen Austrian hussars to half a dozen enticing little brides, who are threatened with disinheritance by some devious provision of a comic-opera will unless they are married that day.

The gallant Corsican, having apparently grown tired of Josephine at this time, grants the petition, and in his disguise makes love to Wanda and appoints a day for her to meet him in Paris at an address he gives her.

The second act, the period of which is 1809, occurs in the throne room of the Tuileries, and opens with a hilarious can-can, though Monsieur Offenbach had hardly been born at that time. By the subtle expedients of a comic-opera conscience, the amiable librettist brings on the scene all our old acquaintances of Schönbrunn, and Napoleon and Wanda meet and make love as though walls had no ears and keyholes no eyes, with Talleyrand and Fouché right on the spot. All this suggests palpably the train of events rather better presented in The Forest Christ'l, which was flagrantly throttled by Lulu Glaser.

Here the Duchess of Dantzig, the irrepressible Madame Sans Gene, awkwardly played by Harriet Burt, is, of course, introduced. Wanda, as yet, is unaware of Napoleon's identity, whom she still considers a simple captain. She learns the truth through an accident which makes her overhear a plot by Fouché, Talleyrand and several marshals to dethrone the Corsican. Through Kathi, a little milliner from Schönbrunn, she imparts her knowledge to Josephine, and when she is summoned before the throne to repeat her story, her humble captain turns out to be the great Napoleon—precisely as in The Forest Christ'l, where the little country girl recognises the great Kaiser Joseph. She sustains a terrible shock, and the little intrigue, of course, is off.

The epilogue takes us to the island of St. Helena, and the period is 1821. A superb picture of a harvest field, with the harvesters garnering the grain, opens the scene. Napoleon is dying in a cottage. All have deserted him. Down a rocky defile comes Wanda, bearing a bouquet of wild flowers. Of an old peasant and his son she inquires her way to the cottage, to the prisoner of St. Helena.

"The house is over there," the old man says; "but I fear you are too late."

The flowers slip from Wanda's hand, and, singing the pathetic lone theme, she wends her way sadly through the grain in the direction of the cottage, and the curtain falls.

While the first act is lively, novel and full of comedy, interest in the second act is sacrificed by the episodic and improbable incidents and the coming and going of people at will, with total disregard of time, place, and cause. Several spirited dances are introduced; but the events in themselves lack interest and the whole act drags, in spite of the visible efforts made to overcome the inherent deficiency of point and purpose. The epilogue is charming, but gives a sad finish to what all along has given promise of furnishing an amusing entertainment.

The honors went to Valli Valli as Wanda. She acted the part with delightful simplicity and sang the music with undeniable charm. Brockbank's Napoleon, save for a frown that wouldn't come off, was very good. Eva Fallon, who has been rusticating in Chicago for several years, was very pleasing in the ingenue role of Kathi, and sang a grace-

ful number, with a chorus of brides, in a very sweet voice during the first act. Janet Beecher, who is so admirable in light comedy, was heavy and uninteresting as Josephine, and Miss Burt played the Duchess of Dantzig in a way that should warn others against imitating her. Harold Forde, in the comedy role of Pappi, hit beside the mark in his attempt to be funny; but Elita Proctor Otis and W. J. Ferguson played with veteran skill their subordinate parts. A good word is deserved by Edward Martindel, whose Talleyrand was admirable, and Anna Wilkes, who was very charming in the page song with dance in the second act.

The opera is lavishly and tastefully staged and costumed. Its only defect is a weak book. The author has missed it in neglecting to concentrate interest on the principal characters and in trying to strengthen a naturally thin thread of narrative by a lot of extraneous episodes.

"FRAULEIN JOSETTE MEINE FRAU"

Farce in Four Acts, by Paul Gavault and Robert Charvay. German Version by Max Schoenau; Direction, Heinrich Marlow. Irving Place Theater, Management Rudolph Christians, April 7.

André Ternay	Rudolf Christians
Theodor Panard	Heinrich Marlow
Dupré	Aug. Meyer-Eigen
Madame Dupré	Lina Hänseler
Josette	Mathilde Brandt
Myrianne	Constance von Zeckendorf
Totoche	Iffi Engel
Jalavert	Paul Dietz
Aristide Valorbier	Georg W. Pabst
Saint-Assises	Gustav Oimar
Frau Saint Assises	Bertha Walden
Joe Jackson	Max Jürgens
Pitolet	Heinrich Falk
Urbain	Louis Prätorius
Leontine	Selma Weber
Headwaiter	Christian Rub
A Bell Boy	Ernst Auerbach
Marie	Cenzi Götzer

This French comedy will recall the first success of Billie Burke when, some years ago, she appeared with John Drew in My Wife, in which she played the title-role.

The German version was presented by the Irving players with a snap that carried the large audience along with it to the final curtain, as if it were a part of the play. It seemed like a rivalry between the sections, before and behind the footlights, which should outdo the other in enthusiasm.

The story of marriage and guardianship of the bride, by proxy, brought out all the versatility and excellence of these players, who are constantly changing about in characterizations, regardless of type—only just reflecting beings and things human, and, whether it be farce, comedy, drama or tragedy, one and all are ever ready to assume the parts assigned them. Possessing the intellectual grasp to merge into the psychology of the characters, the balance is only a matter of technique—or trade, one might say. It is easy to conceive how little work the stage director has outside of grouping and stage setting.

That sterling player, Heinrich Marlow, gave an impersonation of the timorous, nervous, but devoted Panard, which stamps him a comedian of the first rank. He kept his audience convulsed with his gaucheries. Mr. Christians, as Ternay, was felicitous, though the peculiar manner of this actor's reading is at times perplexing, not to say irritating. One cannot tell whether the frequent halting in his speech is an idiosyncrasy or a stumbling in his lines. Why does this well-equipped artist not free himself of this contradiction? Miss Brandt as Josette was exquisitely charming. Her insouciance and naivete made the character pulsate with ebullient youth—no trifling achievement for a mature woman. Max Juergens in the role of Joe Jackson, the English accepted suitor for the hand of Josette, and who after his marriage by proxy is unfortunately deprived of her, since an unfortunate contretemps, during his travels in Egypt, brought about his compulsory marriage to a daughter of a sheikh, in order to save himself from four years' imprisonment, was as clean-cut a bit of acting as one might wish to see. Never for a moment was Mr. Juergens anything but the self-contained, self-satisfied Briton. The entire company gave a splendid account of itself, even to the smallest roles.

THIRD WEEK OF "THE PALACE"

From a strictly vaudeville standpoint, the bill this week at the new Palace Theater is immeasurably superior to the bills of the opening fortnight. Individually, the acts are of excellent quality, and there are "turns" rich with racy tang of broad vaudeville humor. Scenically and musically, the Palace Theater is so far ahead of the other vaudeville houses that it is absurd to suggest comparisons.

Blackbirds, a condensed version of the play of the same name, is a curious mixture of adroit high comedy and broad farce. Such a line as "What is personality in Detroit?" for example, utterly fails to get over. On the other hand, the fun of a pick-pocketing trick arouses a laugh. The playlet stands in striking contrast to the familiar The Woman Intervenes, one of the very best of vaudeville sketches. Moreover, it is not very well acted, with the single exception of James Bradley. Jean Murdock is colorless. She showed neither histrionic defects nor histrionic virtues—which is to say, her future is before her.

Harry Gilfoil proved amusing; and so, too, did Bert Fitzgibbon, much to his own and the audience's surprise. Stella Mayhew and Billie Taylor, of course—but, then, what need is there of recounting a success which everybody knows? Ruth St. Denis closed the bill with a selection of the Japanese dances which she gave recently at the Fulton.

AT OTHER HOUSES

WEST END.—William Collier and his excellent company proved the drawing attraction at the West End last week. Never Say Die was as thoroughly enjoyed by the Harlem audience as when this piece had its long run at the Forty-eighth Street Theater. Mr. Collier had as many laughs as usual, and Emily Fitzroy, Leigh Wyant, and Charles Dow Clark all proved favorites with the audience. This week, David Warfield in The Return of Peter Grimm.

AERIAL THEATER (New Amsterdam).—Last Thursday, Friday and Saturday evenings the Cercle Dramatique de l'Alliance Française presented Sardou's well-known comedy in four acts, Nos Intimes, at the Aerial Theater, on the roof of the New Amsterdam. Madame Pilar-Morin took the part of Cécilie with her recognized skill and vivacity.

ALVIENE UNITED STAGE TRAINING SCHOOLS.—On Friday evening before a large audience, the graduates of one of the classes gave a brilliant performance of Haddon Chambers's drama, The Idler. The cast consisted of Rena Gosman, who made a beautiful Lady Harding, playing with repression and naturalness and showing marked dramatic ability. John DeMara gave a clear-cut and a powerful interpretation of Mark Cross; Beatrice Arthur as Kate was bright and very pleasing in the part; Mrs. Cross, played with dignity by Evangeline Deverell. Rollin Perkins in the role of Sir John Harding gave an admirable performance and handled the part in a masterful manner. Other parts in the cast were capably played by Leigh Chastain and Messrs. Joyce, Stabs and Price.

GRAND OPERA HOUSE.—Richard Carle and Hattie Williams are making their final New York appearances for the season in that amusing and tuneful musical comedy, The Girl from Montmartre, at the Grand Opera House this week. Practically the entire cast which appeared in the original Broadway production are to be seen this week at the Grand Opera House in the large production.

COMING ATTRACTIONS

April 14.—Damaged Goods, Brieux's well-known play, under auspices of *Med. Review of Reviews*. Sixteen performances at the Fulton.

April 15, 16, 17.—The Necken, a poetic drama by Elizabeth G. Crane, at the Lyceum. (Matinees.)

April 28.—The Passing of the Idle Rich, dramatized by Margaret Townsend from the book by Frederick Townsend Martin.

April 28.—The Amazons, by A. W. Pinero, at the Empire. With Billie Burke.

On the Rialto

The Louisville *Courier-Journal* recently devoted a page with pictures to famous players whom Louisville claims as her own. Beginning with Mary Anderson, we find in the list the once famous comic opera soubrette, Alice Oates, and Thais Lawton, Orrin Johnson, Virginia Patterson, Georgia Davids, Thomas Coffin Cooke and Selenah Fletcher. It also prints a copy of the playbill of Mary Anderson's first appearance on any stage, which occurred at Macauley's Theater, Louisville, Saturday evening, Nov. 27, 1875. Here it is:

MACAULEY'S THEATER.

William A. Warner ..... Manager
Harry Eytinge ..... Stage Manager
Debut of Mary Anderson,
And Last Appearance of Mr. Milnes Levick,
Saturday Night, November 27, 1875.

ROMEO AND JULIET.

Juliet	Mary Anderson
Mercutio	Milnes Levick
Romeo	W. N. Griffith
Friar Lawrence	P. Bosworth
Tybalt	T. B. Edwards
Capulet	W. T. Gross
Paris	R. Scott
Benvolio	G. J. Henderson
Peter	J. Craven
Apothecary	J. W. Fox
Page to Paris	Minnie Shires
Balshazar	I. F. Whiteside
Nurse	Miss C. J. Johnson
Lady Capulet	Mrs. J. W. Fox
Servant	Mr. Craven

♣

Cable news from London, April 4: "The only interesting development in the evidence at the Pankhurst trial yesterday was the revelation that the police had fruitlessly tried to take Miss Forbes Robertson's finger-prints in order to ascertain her identity. She was imprisoned under the name of Margaret James and sentenced to six months in jail on Feb. 5 on a charge of wrecking a number of windows."

♣

John Glendinning's characteristic work in modern plays is a matter of common knowledge to New York theatergoers. Comparatively few have seen him in the classic drama. Except Macbeth, he has not appeared in a Shakespearean role for a quarter of a century. Yet he is remembered in England as the first leading man with the famous F. R. Benson company. Recently he has played Othello, Macduff, King Claudius and Antonio with John E. Kellerd. A recent criticism of his Othello in a Newark paper says that "his address to the senators, in which he explains how he gained the love of Desdemona, was given with a quiet, majestic vigor which carried conviction in every word. In the scene in which he is driven to the point of frenzy by the poison of suspicion which Iago instills into his mind, Mr. Glendinning's Othello attains an almost sublime height. And, finally, when he murders the noble-hearted, innocent Desdemona, the conflicting passions by which he is torn are portrayed with a fidelity to nature rarely seen on the stage."

♣

Napierkowska, the dancer, seems to be a somewhat different kind of vaudeville performer from the average. Instead of making capital out of her arrest for her free style of dancing at the Palace Theater in this city, which offended Anthony Comstock's "moral" sense, she has canceled her American contract and will return to Europe on completion of her engagement at the Palace, declaring that she has had enough of a country where an artist is dragged into a police court like a criminal because her style of dancing is not up to Sunday-school ethics.

Apropos of which, it occurs to me that one need not go to the theater nowadays to gather material for comment on the modern dance. A Washington dispatch under date of April 3 tells this:

Dancing in the dark, the feature number of the Edson Bradley cotillion, was the latest terpsichorean sensation to startle Washington society to-day. This star number of the Bradley function was performed shortly before dawn to-day. All lights were extinguished, and the only visible sign of the dancers on the floor was the flicker of little red electric flashlights carried by each couple.

The cotillion lasted until daylight, when the guests assembled for a breakfast of scrambled eggs and sausage.

The BOOK of the WEEK

THE FOUNDATIONS OF A NATIONAL DRAMA. A Collection of Lectures, Essays and Speeches. By Henry Arthur Jones. New York: George H. Doran Company. London: Chapman and Hall, Ltd. $2.50 net.

Being in the main reprints of lectures delivered to various audiences on closely allied subjects, there is naturally a great deal of repetition in the papers making up this volume. This repetition has the advantage of strongly emphasizing the author's salient ideas. Now, as Mr. Jones's ideas are unusually sound, unusually vigorous and unusually discriminating, repetition of them, which in the case of an inferior thinker would be a defect, becomes here an engaging virtue.

"Only literature is permanent"—this saying of Brander Matthews, which Mr. Jones so often quotes with approval, might be put as the motto to the book. Mr. Jones points out again and again how in Germany and France the men of letters are, *ipso facto*, men of the theater, and how, as a result of this, the theater in these countries has the dignity of a fine art, expressive of their national genius and character. In England and America literary men—literary men in the true sense of the word, of course—look with something like good-natured contempt on the theater and the stage. Popular amusement and the drama are hopelessly confused, the theater being regarded to the greatest extent as a place where funny men do funny things and sing funny songs. Never for a moment does Mr. Jones pretend that it is the function of the drama to do anything but entertain, only he explains with patient gentleness how entertainment is of two kinds, higher and lower. It is the business of the drama, of course, to furnish this higher entertainment.

It is impossible, however, to combine literature and the drama in a mechanical and external way. The foundations of a national theater are, after all, in our national life. If the drama is to become a serious and fine art, there must be a change of public heart. We must get a different habit with respect to our attitude toward the theater. The reaction from our damnable Puritanism must not be merely to rush to the extreme of making the theater a place for legs, lights and laughter. The drama must recover its lost estate as an integral part of our national and artistic life; and this will not be accomplished by indulgently pouring money into the coffers of a New Theater, Mr. Jones has some shrewd and biting things to say apropos of our lamentable New York enterprise. Although there has been a reaction from Puritanism in the direction of sexually exciting musical comedy, we still bring to bear a "one-eyed squint" on our serious drama:

"There is one thing to note about dramatic literature. It is essentially creative, essentially masculine—more so than any other kind of literature. It must, therefore, have something of brutality in it. Is there not amongst you a certain prudishness, a certain narrowness of view, which tends to drive away from your theater and your literature those works which frankly accept the whole body as well as the whole spirit of man for their foundation and their substance, and are a compound of all humanity? We have this same narrowness, this same one-eyed squint in England. It is a sworn and eternal enemy to literature."

In England, Mr. Jones finds a better prepared soil, a national life readier to develop a national drama than in America. But one of the hopeful signs of the rise of a national drama in both countries is the beginning of the habit of play reading. Mr. Jones has an interesting and an optimistic lecture on that subject.

I may note here that the modern Irish drama has the dignity of a fine art, precisely because of the reasons Mr. Jones gives. The plays are by the avowed literary men; even by the poets. They are as much literature as acting pieces. Yet withal they are entertainment—high and dignified entertainment.

Plenty of other interesting subjects are discussed in Mr. Jones's fine work. That perennial bone of contention, the English censorship, occupies two chapters. There is a capital paper on "The Drama and Real Life" and "The Delineation of Character in the Drama."

In the first paper, Mr. Jones boldly says: "I have been watching real life very carefully for more than thirty years, and it has never offered to me any one single scene that could be put on the stage." I think Mr. Jones is right. He means that the salient, the important and the *characterizing* points must be selected from real life and compactly arranged in a definite scheme of action. In real life these salient and characterizing points are always inextricably intermingled in a morass of the unessential, the trivial and the commonplace. It is really a question of accurate photography versus high art.

In his second paper, Mr. Jones shows how character will be successfully depicted by the dramatist in proportion as it is made broad and universal. Most human lives are irresolute and inconsistent. In a good play they are oftenest consistent, homogeneous and in pursuit of a definite end. Again, the plot almost always forces the character in a certain direction, quite in spite of the dramatist. There are many subtle, highly interesting points made in this paper.

Mr. Jones's book is important and valuable. No serious student of the drama as a fine art will feel contented until he has read it. And he most certainly ought not to feel educated.

H. H. S.

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5,400 PLAYWRIGHTS

So often we are told that every barber and street car conductor in the United States is writing a play that we have wished more than once for some authentic statement, with figures, showing how other countries are situated in this respect.

Broadly speaking, we have supposed that the microbe of dramatic composition was largely indigenous in the American vertebræ, or at least that it was specially virulent in our blood corpuscles for atmospheric, geographic, or other reasons not yet scientifically determined.

We wondered, for instance, whether the supply of unacted drama in France was equal to the demand, or whether there was a state of intellectual starvation in that country of ideals menacing the future of the drama.

In our state of doubt and conjecture, we have felt justified in suggesting the colonization of Paris by such of our dramatists as could be spared for the good of a noble cause.

These and sundry other inspirations of a kindred benevolent spirit have received a quietus, since we have heard from the French Society of Dramatic Authors. This society, we hear, numbers, all told, 5,400 authors. Computing the output of these playwrights at a conservative ratio of five dramas to one dramatist, we find that there exist today in France a reserve crop of 27,000 plays, a condition which obviously renders superfluous our suggested expatriation of American dramatists, however ready and willing they be to stop gaps in any part of the world.

Of these 5,400 dramatists we moreover find that not more than sixty have their plays produced, leaving the other 5,340 members of the society to await their turn; and as these sixty jealously guard their privilege and do all they can to exclude new aspirants by refusing to die or stop writing any more plays, it follows that the conditions governing the rise of genius in France are hardly more favorable than those which prevail here.

From all of which we gather that the lot of an unacted dramatist the world over is no happier than the lot of W. S. GILBERT's lyrical policeman.

FIELD FOR INQUIRY

A correspondent who signs himself CHARLES GLOCKER and writes a denunciatory letter to THE MIRROR from Richmond, Va., of alleged practises of debasing chorus girls and female supernumeraries, makes a suggestion that should appeal to every honorable manager under whom such girls are employed.

It is that chorus girls and "super girls" should be placed in charge of a good woman and not a man, as is the case at present.

Mr. GLOCKER speaks right out, like one who knows whereof he delivers himself, and volunteers to testify before the Vice Commission. While he appears to cite "an aggravated case," there is no denying his contention that conditions on the stage in some of the burlesque and certain musical comedy troupes will reveal rich material to claim the attention of the Vice Commission.

There are brutes of men who misuse their authority in a manner to call a blush to the cheeks of any manly man. It would not be so difficult to cite instances where such men take advantage of the ambition or helplessness of young girls who enter the profession with good intentions, only to find that they must submit to revolting conditions or get out.

Some get out—some pay the price. Such men should be publicly exposed and driven out of the profession. From all indications the Vice Commission will not waste its valuable time if it will systematically begin an investigation into the conditions prevailing with reference to chorus girls.

ACCUSED OF PLAY PIRACY

Editor DRAMATIC MIRROR:

SIR.—A Mr. "Jack" Bessey is pirating copyrighted plays through the West with a repertoire company. Among them Sydney Grundy's Sowing the Wind and my play, Peaceful Valley, under the title of A Country Gentleman.

There are laws to reach these people, and if they are eluded the offenders should, at least, be exposed. Very truly,

EDWARD E. KIDDER.

LAMBS' CLUB, March 30.

DE KOVEN PRIZE OPERA

Editor DRAMATIC MIRROR:

SIR.—A month or two ago there was a statement in THE MIRROR to the effect that the De Koven Opera company had selected the winning libretto in their competition, and that its title and the name of the author would be announced in a few days. If any announcement to this effect has appeared in THE MIRROR, or elsewhere, it has escaped my notice. Will be greatly obliged if you can give any information in the matter. Yours respectfully,

THOMAS DYKES BEASLEY.

ALAMEDA, CAL., March 23, 1913.

THE MIRROR has not been taken into the confidence of the De Koven company respecting the award of the prize, but understands that the decision has been delayed a month.

READY TO TESTIFY

Editor DRAMATIC MIRROR:

SIR.—I have just been reading your editorial about the White Rats and the Vice Commission. I approve of the White Rats showing up the prostitution going on among chorus girls and super girls. It's time to call a halt. I approve of a good woman being placed in charge of all extra girls and not a man. We have a man in charge who claims to have worked for Mrs. Fiske. If he did, Mrs. Fiske made a mistake, unfortunately.

I would like to appear before the Vice Commission and tell what I know about this animal. Such beasts should be driven from the stage. It would be better for the stage and all those concerned with it.

Sincerely yours,

CHARLES GLOCKER.

RICHMOND, VA., March 28.

SPARKS

(*Robert Grau in Lippincott's.*)

The reduction of prices for seats by a leading New York theater manager has aroused many playgoers in the different cities, and it is now felt that no more serious problem confronts the men who still tempt fate in the production of plays than that of finding some way of attracting the public as of old—for it is no secret that the theater in this second decade of the twentieth century has found a competitor so vigorous and compelling, that it is a question whether another year will not witness a complete readjustment of things.

This competitor, however, can yet be utilized by our play producers as their salvation. Among the more important interests in theaterdom, the theory is held that only by a substantial price concession at the box-office can the theaters which now charge two dollars for seats invite the millions of new amusement seekers created by the amazing vogue of the moving picture and the little theaters where popular vaudeville holds forth.

Every large city in this country has from 100 to 400 of these theaters, of various sizes and capacities. In these the scale of prices varies from five cents to twenty-five cents, and a man is able to provide entertainment for his entire family for what it costs to purchase one seat in the regular playhouses.

In New York City one man conducts a chain of twenty-four theaters, in not one of which is there a seat that costs more than twenty-five cents, while in the majority of them ten cents is the highest price. These theaters are all equal in size and beauty to the more expensive regular ones, but, as they are open from eight to ten hours daily, the manager in question is able to present an entertainment of good quality, depending upon the multiplicity of nickels and dimes. And, mark you, this man in the short space of six years has become a multi-millionaire. Moreover, it is authoritatively recorded that his annual income is over a million dollars.

The same manager—Marcus Loew by name—six years ago was operating a penny arcade in New York's upper residence district. He saw that a new craze had come on the people, and that the moving picture was greatly reducing his receipts at the penny arcade; so he just shifted to the newer field, and his career has had no parallel in amusement history.

Twenty-five years ago there were twice as many producers of plays as there are today, and yet the day may not be so far off when the millions of new playgoers will want something more substantial than the pantomimic portrayals on the screen.

Will the inactive play producers grasp this opportunity to come back to their own? Will they realise that bargains in theater tickets are as practical as bargains in more necessary requirements of life?

Who shall say?

APPROVES "THE MIRROR'S" VIEWS

Editor DRAMATIC MIRROR:

SIR.—Allow me to express my appreciation of the article in this week's MIRROR concerning Damaged Goods. It is pleasant to read such a true presentation of the facts of the case.

When Damaged Goods first appeared in the English translation I took it up with interest, as I had heard much discussion of the play apropos of the Paris production. And I closed the book with extreme dissatisfaction. When the ultra-literary vanguard of the drama realizes that the promise of the stage of the future does not lie in the presentation of curiosities of the drama or plays involving the discussion of materia medica, obstetrics, or what you will, there will dawn a new light, and the true drama of normal people and fresh air and sunshine (and by this I do not mean the rural drama) will have more room to develop.

As usual, THE MIRROR has hit the nail on the head in this matter of Damaged Goods. Respectfully,

ROBERT SWASEY.

NEW YORK, March 31.

EDITOR'S LETTER BOX

MARY MARTIN, Brooklyn.—Personal questions cannot be answered.

IRA BALDWIN, Alameda, Cal.—Wilson Melrose is playing with Nance O'Neil in Ann Boyd, at Wallack's Theater, New York.

H. R. J., New York.—We are unable to obtain information regarding the revival of Rosedale you mention.

W. W. LORBCHER, New York.—William Winter's "Tyrone Power" is published by Moffatt, Yard and Company, New York.

M. M.—Paul McAllister is resting at his home in New York, recovering from a nervous collapse. He last was seen in The Lady from Oklahoma.

CHARLES VOORHIS, Brookline, Mass.—You might address Jesse Laskey, Hudson Theater, New York, regarding the production of the vaudeville operetta you mention.

FRED E. TOBIAS, Brantford.—Valeska Suratt expects to close her tour in The Kiss Waltz about April 20. She is now touring the South.

A SUBSCRIBER.—Miss Ida Adair is taking a rest at her home in Portland, Ore. We do not know the whereabouts of Walter Gilbert.

TRUAX AND WATSON, New York.—A letter addressed to Miss Beattie Evans will be advertised in THE MIRROR and forwarded upon her order.

DON IRVING LIVINGSTON, Grand Rapids.—You should apply to the vaudeville booking offices. A full list will be found in THE MIRROR Date Book, which will be forwarded upon receipt of 30 cents.

JOHN INZER, Savoy, Texas.—You should address a good play broker regarding your manuscript. A complete list of the reliable brokers can be found in THE MIRROR Date Book, which will be forwarded by mail on receipt of thirty cents.

CHAS. A. LODER, Pantages Theater, Oakland, Cal.—The Prince of Pilsen was produced in Malden, Mass., in May, 1902, later having runs in Boston and New York. John W. Ransone created the role of Hans Wagner and Dorothy Morton that of the widow. Jess Dandy is Mr. Ransone's most notable successor in the role of the Milwaukee brewer.

VIOLET DAVIS, Minneapolis.—Dustin Farnum was born at Hampton Beach, New Hampshire, on May 27, 1876. He was educated at Locksport, Maine. He made his stage debut in 1897 with the Ethel Tucker repertoire company. His best-known characters are Lieutenant Denton in Arizona, the Virginian in the play of that name, Jim Carson in The Squaw Man (created by William Faversham), Eugene Kirby in Cameo Kirby and Lieutenant-colonel Morrison in The Littlest Rebel.

MISS MUELLE MISTAKEN?

Editor DRAMATIC MIRROR:

SIR.—Please state that Ida Muelle is mistaken regarding change from white to black face and back to white on stage being new. It forms the basis of my copyrighted sketch, A Study in Black and White, written and produced by me ten years ago at the Chicago Opera House and played since in other first-class vaudeville theaters. I shall reappear in this sketch in a few weeks.

CAROLINE HULL.

CHICAGO, March 30.

ASKS FOR REAL DRAMA

Editor DRAMATIC MIRROR:

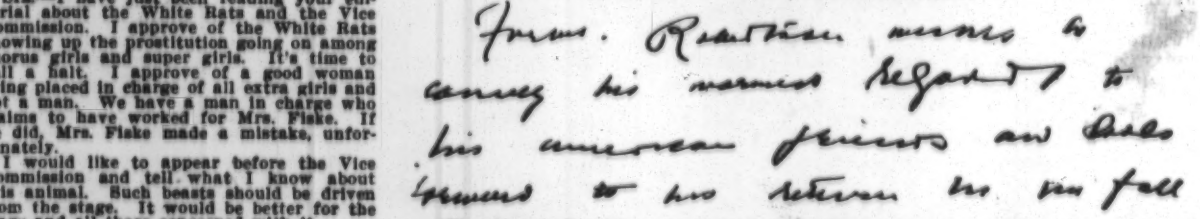
SIR.—I very much enjoy your paper, but if you could impress a little stronger on the minds of the profession, actors, managers and playwrights, the importance of Real Drama—which, by the way, there is but little on the stage to-day—there would be less fear of the "movies" and less good cash wasted in hurrying to the last rout to whip in some flimsy skit in order to keep the lights on in so many houses to-day. Give us a little strong advice.

Truly yours,

J. GUILFORD TORBETT.

BLUEFIELD, W. VA., March 27, 1913.

GREETINGS FROM FORBES-ROBERTSON.



(The famous English actor is now saying farewell to the London stage and will make his last appearance in this country next Fall. Through THE MIRROR he conveys his regards to his American friends as above.)

Prominent Critics

The dramatic department of the Springfield *Republican* is recognized as one of the most dignified and authoritative in the East. Its dramatic editor is Edward N. Jenckes, Jr., who has been filling that position since Aug. 1, 1910. He was born on Aug. 4, 1884, in the town of Douglas, Worcester County, Mass., where his home still is, and was graduated at Harvard College in 1906. He prepared for college at Phil-

E. N. JENCKES, JR.,
Dramatic Critic Springfield *Republican*.

lips Academy, Andover, Mass. When a boy he corresponded for local newspapers, and continued this more or less in the Summers of the years he spent at the preparatory school and at college and also after he had completed his college course. In 1909 he joined the local news staff of the Springfield *Republican*, and the next year became dramatic editor. Mr. Jenckes's interest in the drama began during his freshman year at college, and his interest in dramatic criticism began at about the same time. He studied the history of the drama for one year under Professor George P. Baker, who, since Mr. Jenckes left college, has been giving the widely-known course in the technique of play writing. Mr. Jenckes has not tried his hand at writing a play, and says that he never intends to, as he regards himself a newspaper man and not an author. He is an admirer of the work of Walkley and a half dozen other English dramatic critics, and is outspoken in his dislike of the flippant, falsely witty type of criticism that flourishes all too abundantly in New York. Besides filling the post of dramatic editor for the *Republican*, Mr. Jenckes does miscellaneous editorial work and frequently writes book reviews. He says that he has no illusions in regard to the importance of the function of dramatic criticism in a provincial city.

RELIEF WORK IN ALBANY

The following letter, from the Albany *Evening Journal*, explains itself:

ALBANY, N. Y., March 31, 1913.
Mr. James H. Rhodes, Manager Empire Theater, Albany, N. Y.

MY DEAR MR. RHODES.—We desire to thank you for your co-operation with Mr. Phil Isaac, manager, and the ladies of the Mollie Williams company in their most excellent work in disposing of the special flood edition of the Albany *Evening Journal* at noon to-day. We most fully appreciate their labor and know that the flood sufferers in our city will never forget the kind act performed by them.

Yours sincerely,
JOHN H. LINDSAY, Manager.

Manager Rhodes informs THE MIRROR that the sum of $170 was raised.

Edmond Clement, the French tenor, made his farewell appearance in New York at a concert given by Laurie Merrill, violinist, at the Waldorf-Astoria Hotel Monday afternoon. Mr. Clement will sail for Europe on the *Kronprinzessin Cecilie* on April 1 for his season of opera in France and England.

Frederick Nicholls, who played the English servant in Robert Campbell's company, A Fool There Was, is confined in the City Hospital, Indianapolis, as the result of a severe accident on Feb. 8, when he slipped on ice and badly tore the ligaments and tendons of his leg. He will be confined for many weeks and it would give him great pleasure to have friends call on him.

Personal

MELVILLE.—Emilie Melville, who is delighting the large audiences at the Cort Theater with her characterization of Mrs. Chichester in Peg o' My Heart, was specially selected, with Laurette Taylor, for this play. Miss Melville created the role of Aunt Priscilla in J. Hartley Manners's dramatization of Jeffery Farnol's political novel, "The Moneymoon," produced by Oliver Morosco at the Belasco Theater in Los Angeles. Miss Melville's versatility is not confined to the interpretation of roles only. Last month she staged and directed a new one-act play, The Revolt, for the Three Arts Club, originating all the business.

KANE.—The revival of The Drone, under the auspices of the Chicago Theater Society, at the Fine Arts Theater in that city, must focus the interest of American playgoers on Whitford Kane, who made the production, and upon whose advice the revival was made, following the success attending upon Hindle Wakes, in which Mr. Kane also plays a prominent part. The Drone is a play on which Mr. Kane spent much time, having created the role of the beloved "drone" when the play was originally done in London at the Royalty Theater, and later in the United States. The play did not appeal to audiences of the East, although the critics were loud in their praise of the individual work of Mr. Kane, who was likened to David Warfield in The Music Master by Charles Darnton in the *Evening World*, and to Denman Thompson in The Old Homestead by the *Washington Star*. A picture of Mr. Kane appears on the inside cover of this issue.

BRYANT.—Dan Bryant, the grandson of Dan Bryant, who was in his day the greatest of all American minstrel favorites, is now making his professional debut in the all-star revival of The Beggar Student at the Casino Theater. Young Bryant, who has an excellent singing voice and displays real ability as an actor, is one of the chorus men and also understudies two of the leading male parts. Bryant has high stage aspirations and the Messrs. Shubert and Brady intend to give him a chance in a minor role at the earliest possible opportunity. Young Dan Bryant's father was Jerry Bryant, who was one of old Dan Bryant's three sons.

HARTT.—Clive Newcome Hartt, actor, press-agent, "Bally-Hoo" and writer of short stories and advertising material, who has been confined to his bed

Kessler Photo. Los Angeles.
EMILIE MELVILLE IN "THE MONEYMOON."

with a nervous breakdown caused by overwork, is now back at his desk trying to make up for the time he has lost while sick. Holding a position as stenographer, reporter, and associate editor on two trade publications, turning out original copy, originating advertising layouts and contributing to over a dozen different kinds of magazines all at once, would seem to be enough to break down anyone if continued night and day without a let-up. In fact, Mr. Hartt even persisted in continuing his writing while sick abed, and, against the orders of his physician, managed to fill two or three small pads with notes for future use.

Broadway Favorites

Olive Wyndham is appearing at the Fulton Theater in What Happened to Mary. Miss Wyndham's portrayal of Mary places her among the successes of the season. Her repose is remarkable and her bright, breezy manner remains in one's memory for days after viewing her performance.

Miss Wyndham was born in Philadelphia and with her sister, well known as Janet Beecher, started her

OLIVE WYNDHAM. *Hoffert, N. Y.*

professional career at an early age with little difficulty and immediate encouragement.

Few remember Katherine Kennedy's The Ruling Power, but it was in this piece that Miss Wyndham was first given an opportunity; then later in the all-star She Stoops to Conquer she again came forward, while as leading woman for William Norris in Sir Anthony she earned success as well as in her Ethel Granger Simpson with Will T. Hodge in The Man from Home, which part is associated with Miss Wyndham more than any of her other roles, for as Ethel she was a delight.

As a member of the New Theater company, Olive Wyndham appeared in all its productions, making an individual hit in Vanity Fair, The Cottage in the Air, and Nobody's Daughter.

Last season she appeared in Winchell Smith's The Only Son, and at the beginning of the present season she made her first venture in musical comedy, appearing in The Girl at the Gate in Chicago for a special season. She played the leading part in the special matinee of Chains at the Criterion in December, and with Shelley Hull was the one bright spot in a crudely perverted performance.

Miss Wyndham has met with success in the dramatic and musical field and has appeared in Denver, Milwaukee and Brooklyn as ingenue in stock for short Summer seasons, playing at Elitch's Garden, Denver, The Little Minister, Cousin Kate, and Mrs. Leffingwell in Mrs. Leffingwell's Boots, while in Milwaukee her roles ranged from leads to character comedies, and in Brooklyn she appeared under the Shuberts in new plays, a venture that lasted only a few weeks.

Aside from these, Miss Wyndham's most cherished season was the one as Lady Ethel in Raffles with Kyrle Bellew, and as Rose Maylie in Oliver Twist, last Spring.

As Mary she will probably be remembered after the piece is forgotten. Her work is always carefully done, and her influence is felt in all her scenes. Her beauty and girlishness show to advantage, and she plays with a delightful archness and piquancy.

CHAMBERLAIN BROWN.

MASON.—The photographs of John Mason in another part of this issue show that popular actor in different characters and at varying periods of his career. One of the pictures shows him in Rosedale. The costume belonged to the late Lester Wallack and was loaned to Mr. Mason by Wallack himself.

ROCKWELL.—Florence Rockwell, Robert Mantell's leading woman, whose portrait adorns this week's cover of THE MIRROR, was born in St. Louis. She was widely advertised as a prodigy at one time and was a recognized leading woman at fourteen. She is not only well known as an actress, but is devoting considerable time to literature.

HAZELE BURGESS.

The above is a good likeness of Hazele Burgess, who is now playing her thirty-first week with Bert Leigh's production of Cohan's Forty-five Minutes from Broadway, playing the part of Mary.

For the past four seasons Miss Burgess has been seen as leading woman with the following stock companies: Keith's, Pawtucket, R. I.; Lindsay-Morison, Lynn, Mass.; Players Stock, Houston, Texas; Lyric, New Orleans, and Latimore-Leigh, Roanoke, Va.

This is her debut with a touring company, but her popularity is as marked "on the road" as it was in stock.

Miss Burgess has a charming personality, and, combined with her extreme good looks and splendid ability, justifies the belief that she will be heard of to good advantage in future.

SCHOOL TEACHER WINS

Lillian K. Sabine, a school teacher of Bloomington, Ill., has been declared winner of the $200 prize offered by the Century Theater Club, with her drama, The Great Middle Class. Nearly one hundred playwrights participated in the competition.

ACTORS HELP FLOOD VICTIMS

Some Had Queer Adventures—Omaha Stock Company Rehearsed Knowing Naught of Hurricane

The player folk, always first to offer aid in any calamity, stand out pre-eminently in the news of the Omaha tornado and the Ohio flood. The players everywhere were untiring in their efforts to aid the sufferers.

Odd stories are told of narrow escapes.

At Omaha, the Eva Lang company was rehearsing in the Boyd Theater when the "twister" passed, and the players never knew a storm was in progress.

Al G. Field, the minstrel, and for forty years a resident of Columbus, is believed to have been a heavy loser in the flood. He owns a farm on the Olentangy River.

Members of the Officer 666 company and a number of variety entertainers were marooned in Dayton hotels for days, suffering for lack of food and water.

John McCormack, the Irish tenor, was held up on a Pennsylvania Railroad train north of Cincinnati for two days. He was rescued from the train in a rowboat and came to New York for throat treatment. A number of concerts were postponed.

The Human Hearts company, headed by W. J. Sully, escaped by seeking refuge on a highland near Tippacanoe City, Ohio.

Maude Adams donated entire receipts of her performance at the Brandeis Theater, in Omaha, to tornado sufferers. Cecelia Loftus made a liberal donation.

In Chicago, the members of the Bowery Burlesque company and attaches of the Columbia Theater collected $200 by touring the loop district and selling papers.

There was a big benefit at the Alvin Theater in Pittsburgh. Ethel Barrymore and Charles Richman were the auctioneers of box seats. W. H. Curry, manager of Bought and Paid For, purchased a box for $100, and turned it back to be sold over again.

The vaudeville players at Columbus gave a helping hand. Jack Wilson donated 50 gallons of coffee and 500 sandwiches. Annie Kent gave away a week's salary in $1 bills. Ted Delano manned a boat when he wasn't doing his variety turn. Ada Lane cared for a destitute family.

At Indianapolis, Pat Rooney, the comedian, raised $80 selling newspapers. He bought the first paper himself for $5.

The benefit at the Powers, in Grand Rapids, netted $1,800. Lucy Daly headed the flower girls, who sold bouquets for the benefit fund. At Omaha, chorus girls acted as news girls very successfully.

The Portland, Oregon, Theatrical Managers' Association played 1913 Follies at the Heilig Theater for the Ohio and Indiana sufferers.

Hanky-Panky gave an open-air benefit performance in St. Paul. Julian Eltinge gave a benefit in Cleveland. A benefit was given in Elmwood Music Hall in Buffalo. J. Fred Zimmerman, of Philadelphia, contributed $200. George Arliss's benefit performance of Disraeli, in Philadelphia, netted $600. A big benefit was held at the Fox Lyric in Bridgeport.

A benefit concert was given at the Metropolitan Opera House in Philadelphia. Madame Pastori, Cecil Ryan, Maud Powell and others appeared.

The Park Theater Players, headed by Albert Phillips and Lelia Shaw, gave a benefit in Indianapolis. There was a $600 benefit at the Academy of Music in Reading, Pa.

Manager Wyatt, of the Mason Theater, Los Angeles, donated house proceeds for a week. The Metropolitan Theater of Seattle, Wash., gave a benefit, and $853 was realized by a benefit at the Orpheum in Jacksonville, Fla., given under the direction of Manager Leach. Six days' proceeds of the Orpheum at Hammond, Ind., were donated. A Red Cross benefit was given at the Orpheum at Altoona, Pa.

Apeda. N. Y.

CONSTANCE MOLINEAUX.

Miss Constance Molineaux, leading lady in the support of Fiske O'Hara company, in The Rose of Kildare, this season, is pictured above. Miss Molineaux began her professional career with a fifty weeks' engagement at the Orpheum Stock company, Philadelphia. Last season she played in Excuse Me, and this season she was selected as the most perfect type of Irish beauty, to play the title role in The Rose of Kildare. She is twenty years of age, and possesses a cultivated singing voice which has brought her a number of musical offers this season, which, however, she has refused.

THEATER COMPANY SUES FOR $50,000

Failure to deliver structural iron and other material in quantities required to complete the new theater of the Washington-Detroit Theater Company, in Detroit, by Jan. 29, resulted in a suit for $50,000 damages being filed by this corporation against the Russell Wheel and Factory Company, in the Wayne County, Mich., Circuit Court, on March 31. The owners allege that they have been involved in a loss of $50,000 by non-delivery of the material.

"FINE FEATHERS" SUIT LOST

Court Decides Against Hackett—Walter Made Success of Play

The suit of Walter Hackett, to restrain Eugene Walter, playwright, and Harry H. Frazee from producing Fine Feathers, was dismissed by Supreme Court Justice Cohalan on April 2.

The court found that Hackett wrote a play in 1910, and with Frank Case, whom he owed $3,000, he assigned the play to Walter. Walter was to pay Case twenty-five per cent. of the royalties and was to have entire title to the play. It was produced for three weeks and was a failure, and again was withdrawn under the name of Homeward Bound. After being retired for a year and half, Walter turned the play from a comedy into a tragedy, and got a bill of sale of Hackett's rights.

The court says that the success of the play is due entirely to the defendants and that Hackett has received $3,200 for his interest. Justice Cohalan says that he is unable to relieve Hackett of the terms of the contract because he used poor judgment.

WHO IS JOHN TERRY OF TERRY AND LAMBERT?

SPRING 1912 IN AUSTRALIA

TIVOLI THEATRE

General Manager—Mr. John C. Leete

TO-NIGHT, AT 8

THE HARRY RICHARDS

New Tivoli Vaudeville Company English, American, and Continental Artists. In the zenith of their success.

But last five nights.

TERRY AND LAMBERT

Introducing a New Series of Character Impressions.

John Terry and Mabel Lambert are two of the best character impersonators Richards has ever sent here, and patrons of Melrose Theatre will regret that they finished their engagement last night. Perth audiences will always welcome this pair of clever Americans.—*Herald*, Perth, W. A., May 17, 1912.

Terry and Lambert were cheered to the echo. Their popularity is akin to idolatry, and with reason. New lines of light were woven into their "Yankee Girl and Lord" sketch, and into the Star and Cabby scene. A new presentation, that of an "Arry and his 'Ria," achieved another hit.—*Register*, Adelaide, Australia.

Burnetti, a quick-change character musician, ambled into Melbourne Opera House on Saturday. The best item on the bill of fare is still provided by Terry and Lambert, the "Amurkan" sketch artists.—*Bulletin*, Melbourne, Australia, April 11, 1912.

AUSTRALIAN PRESS COMMENT

Terry and Lambert should attract large audiences every night quite as large as that which greeted and applauded them on Saturday evening. They are performers of exceptional talent and freshness. Their work sparkles with genuine comedy, and it is graced with a cultured refinement. The Adelaide people would win credit to themselves if by patronising these character impersonators they should show that it is not necessary to be vulgar to be witty or suggestive to be popular. Terry and Lambert are captivating in their subtle and vigorous gaiety. Throughout the series of burlesques lift Terry and Lambert into the highest ranks of that long succession of famous men and women whom the Tivoli management has brought to Australia.

It is difficult to say just why Terry and Lambert, at Adelaide Tivoli, score so heavily in their Anglo-American character sketches. Perhaps it is that they are actor and actress rather than mere cross-talkers. Anyway, they have magnetism-charm. They get there and leave their audiences clamorous for more.

The programme at the Tivoli Theater was singularly enriched on Saturday night by the appearance of Terry and Lambert, who gave one of the most refined and entertaining turns ever seen in Australia.

The last nights are announced of those brilliant American entertainers, Terry and Lambert, who have scored one of the most pronounced successes the Tivoli has recorded for many days. Their impersonations are as humorous as they are unique, and as deeply interesting as they are diversified. They are not merely music hall artists; they are real actors of great ability. They will present a cooler sketch to-day, which is said to be one of the choicest gems from their extensive repertoire.

Terry and Lambert will close their season on Friday evening. We are informed that their engagement has been one of the most successful ever made by the Richards management.

WE REFER YOU TO THE FOLLOWING EXTRACT FROM *THE DRAMATIC MIRROR* OF MAY 8th, 1897. MR. TERRY WAS THEN 19 YEARS OLD.

DRAMATIC MIRROR. MAY 8, 1897

PROFESSIONAL CARDS. PROFESSIONAL CARDS.

THERE IS BUT ONE

JOHN S. TERRY

The German Dialect Comedian,

With the Phenomenal HIGH TENOR VOICE.

—AT THE—

BIJOU THEATRE,

"AT THE FRENCH BALL."

(Extracts from the Press.)

The first scene of the first act shows "Lawrence Patch," the shoemaker, at work in his little kitchen shop. Mr. Terry has a good voice, and he has an opportunity to use it in several songs during the act.—*Boston Herald*, Nov. 8, 1896.

Miss Rice played with all her old-time vivacity, and Messrs. Terry and Goodwin were excellent. The duets of Miss Rice and Mr. Terry were especially good.—*Bridgeport News*, Nov. 27, 1896.

John S. Terry was splendidly cast as the shoemaker, "Lawrence Patch." His voice is remarkable for its range and sweetness.—*San Francisco Music and Drama*, Feb. 23, 1897.

John S. Terry, as "Lawrence Patch," the shoemaker, was young and fresh and decidedly clever withal.—ALICE RICE, *San Francisco Examiner*, Feb. 23, 1897.

John S. Terry was quite a show in himself, as the shoemaker. His tenor voice is in excellent condition.—*Los Angeles Herald*, Feb. 14, 1897.

John S. Terry, who appeared in the role of "Lawrence Patch," the shoemaker, is no stranger to local audiences. He has a tenor voice of great sweetness and purity and his singing was a feature of the performance.—*San Francisco Chronicle*, Feb. 23, 1897.

Fannie Rice received an ovation, and several members of the company made distinct hits, among them John S. Terry, who shared the honors of the evening.—*Boston Globe*, Nov. 3, 1896.

John S. Terry as "Lawrence Patch," the shoemaker, deserves especial mention both for his clever acting and his singing.—GEORGE GOODALE, *Detroit Free Press*, Dec. 29, 1896.

John S. Terry deserves mention for his quaint and humorously faithful portrayal of the German shoemaker.—*Indianapolis Star*, Jan. 14, 1897.

John S. Terry's impersonation of "Lawrence Patch," the German shoemaker, was really good.—*Cleveland Plain Dealer*, Dec. 22, 1896.

Mr. Terry and Miss Lambert are well known dramatic people and will consider offers for New York dramatic production next season.

KEITH'S UNION SQUARE THEATRE, WEEK OF APRIL 11, 1913.

THE LONDON HIPPODROME, AUGUST 11, 1913, one month, and uninterruptedly, Morse Empire limited time in England to follow.

SPRING 1913 IN AMERICA

REMOVAL NOTICE!

LEE LASH STUDIOS

Largest and Best Equipped Scenic Studios in the World

Painters and Constructors of

Productions :: Stock Scenery
Drop Curtains
Asbestos Curtains, etc.

Decorators of Interiors of Theatres

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42d St. & B'way, Longacre Bldg.

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308-316 E. 48th St.
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GOOD PLAYS FOR STOCK

NOBODY'S WIDOW
SEVEN DAYS
THE REJUVENATION OF AUNT MARY
BEVERLY OF GRAUSTARK
CLOTHES
THE WIFE
THE CHARITY BALL

FOR TERMS APPLY TO

THE JOHN W. RUMSEY PLAY CO.

152 West 46th St., New York City

CHARLOTTE LAMBERT SAFE

The many friends of Charlotte Lambert, the member of the Officer 666 company reported missing last week in the flood zone, will be glad to learn that she is safe and well. In a letter to THE MIRROR from Springfield, O., Miss Lambert writes:

"We managed to save all of the scenery and furniture and most of the costumes. It seems miraculous to look at them after their restoration. Individually, we have lost our trunks and most of their contents, but we are all thankful for our lives."

"SEVENTH CHORD" DOING WELL

A letter from Ashley Miller, the author of The Seventh Chord, admits that the theme of the play "met with the unqualified disapproval of the Chicago critics; but, in spite of their panning, we are drawing audiences that, by their enthusiasm, rather disprove the verdict of the papers. Eleven calls after one act," says Mr. Miller, "doesn't sound like a frost, does it? We are surely winning the public."

DIED AT NORTH ADAMS

May (Hart) Brooke Played in Ford's Night of Lincoln's Death

Mrs. May C. Brooke, sixty-nine years old, the last survivor of the female members of the Laura Keene cast which played Our American Cousin in Ford's Theater in Washington the night that Lincoln was assassinated, when she played the part of Georgina, died evening of March 25, in the Berkshire Hills Sanitarium, at North Adams, Mass., where she had been under treatment for cancer.

Mrs. Brooke was May Hart and played parts in many companies before her marriage to the late C. W. Brooke, who became one of New York's well-known criminal lawyers. Mr. Brooke died a number of years ago. For a short time after his death Mrs. Brooke supported some of the leading actors and actresses of this country, among them E. H. Sothern and Margaret Anglin. Two years ago she went to the sanitarium in North Adams, knowing that her condition was incurable, and intending to spend the remainder of her life there.

Mrs. Brooke was buried in North Adams, at her own request, though she had no ties there.

DESERTED THEIR COMPANY

The Gloversville *Herald* contains a sensational account of the action of William Youngson, of Meadville, Pa., and William O'Brien, in deserting the Gloversville, N. Y., Stock company, owing two weeks' salary. The account is supplemented by a letter from a member of the company to THE MIRROR, alleging that Youngson disappeared on April 2, and that O'Brien induced the company to give one performance at Youngstown on the co-operative basis, and left with the money which had been taken in. "We hear," says the writer, "that he is in Schenectady, under the name of Clark, at the Mohawk Baths Hotel."

BILLY WEST DEAD

William West Cox, popularly known as Billy West, one of the old guard of minstrel men, died April 2 at the S. R. Smith Infirmary on Staten Island. Mr. Cox was born at Leicester, England, in 1837. He made his first appearance as a minstrel man at Hamilton, Ohio, in 1857, and was last seen on the stage in the Orpheum Theater, in Brooklyn, in 1910. He had been at the Actors' Home on Staten Island for about a year.

E. POOLE, PLAYWRIGHT AND RADICAL

(*Continued from page 3.*)

toxin on earth powerful enough to overcome the original virus. I know, for I've tried. One never lets up. It is so much more exciting to stir and thrill people within the four walls of the theater—with the process visible to the author, if he cares to drop in—than to reach an unseen public through the medium of books. So I suppose five years from now will still find me constructing photo and writing dialogue. But better and more original men than I will come to the front long before then with plays of serious purpose that for all their seriousness will also be popular. They will have a broad appeal, because the men that write them will be broad men. We are only beginning."

H. E. STEARNS.

ABSCONDED WITH $8,000

Employee of Winter Garden Gone to Europe, Trailed by Detectives

A number of expert accountants, at work on the books of the Winter Garden, have found a shortage of approximately $8,000.

Mandy Cohn, in a subordinate position, with a weekly salary of $30, has been cutting a wide swath nightly, for some time past, in the Broadway restaurants. He had been in the employ of the theater for about a year and a half, his chief duties consisting in balancing the receipts of the various concessions. Young Cohn is supposed to have sailed for Europe.

The Messrs. Shubert sent the following statement to THE MIRROR, requesting publication:

"Investigation by the accountants, employed by the management of the Winter Garden, disclosed the fact that Cohn had been posing as assistant manager of the house and, in the last few months, had helped himself to large sums. This was accomplished by retaining moneys and making false entries on the books. The management have learned of the fact that Mr. Cohn has sailed for Europe, and are taking this means of notifying anybody in Europe or elsewhere that Mr. Cohn is not a representative of the Winter Garden, and has no connection whatsoever for the Messrs. Shubert, and is in no manner authorized by them, or the Winter Garden, to transact any business whatsoever for and on its behalf, and anybody dealing with him does so at his own risk and peril. Besides making false entries in the books, Mr. Cohn has taken actual cash of the Winter Garden and appropriated it to his own use."

NOT FOR VAUDEVILLE

Josie Collins and Rosie Dolly Must Stay with "The Merry Countess"

According to reports, the Messrs. Shubert have put a quietus on two schemes which were under full headway among members of their artistic staff. Miss Josie Collins, prima donna of The Merry Countess, had made all arrangements to give eight weeks of her time to vaudeville in an act with Maurice Farkoa, but the plan failed when Lee Shubert declared that Miss Collins would not be released from her contract, which has still a month or more to run. Farkoa has left the company. The same fate befell Martin Brown and Rosie Dolly. Their joint act in vaudeville, for $750 a week, has been declared off, owing to word from the Shubert offices that Miss Dolly would remain with the Merry Countess under contract, which would prevent her from filling vaudeville time.

BERLIN WANTS SPRINGER

Warrant Out for Former New York Manager of the Grand

A cable despatch to the New York *Press*, of April 3, states that a warrant has been issued by the Berlin police for the arrest of John H. Springer, a veteran New York theatrical manager, who is said to be on his way to this city on the steamship *Amerika*. He has got in trouble through his moving-picture theater project here. He opened a big "movie" on Leipsigerstrasse six months ago.

He advertised largely and fitted up the place elaborately, on a five-year lease, at $12,000 a year. He lost $10,000 on the undertaking, and then, so it is alleged, he side-stepped on some of the bills for furniture and wages to the house staff. One of the furniture contractors has put bailiffs in the theater.

Springer once managed on his own account the Grand Opera Houses in Manhattan and Brooklyn. Mrs. Cora A. Springer sued him in 1910 for $6,833, said to be due under a separation agreement.

TESTIMONIAL TO MRS. NEUENDORFF

A testimonial performance to Mrs. Georgine von Januschowsky-Neuendorff, at one time a member of the Metropolitan Opera company, and recently with the Irving Place Theater company, is being arranged. It will be held at the Casino Theater, April 20. Mrs. Neuendorff has been ill in the hospital for several months, following a sudden stroke of paralysis during a performance of the mother in The Five Frankforters at that theater.

FRITZI SCHEFF'S REVIVAL

Efforts are being made to get together as many of the members of the original Mlle. Modiste company as are available to enable Fritzi Scheff to appear in a revival of the Victor Herbert opera. These include William Pruett and Claude Gillingwater, also John Lund, the conductor, who rehearsed and presided over the director's desk during its vogue.

ROSE LUBONN

Rose Lubonn, who has just closed her second successful season as leading woman with Cohan and Harris's Get-Rich-Quick Wallingford company, will open April 28 for

ROSE LUBONN.

a twelve weeks' booking in New England, in vaudeville. Miss Lubonn, it will be remembered, replaced Frances Ring at the Cohan Theater in Get-Rich-Quick Wallingford in the Summer of 1911, playing eleven weeks at this house.

DIPLOMAT'S SON AUTHOR

Washington Society Players to Offer Young Mr. Peset's Play

Alfred Peset, twenty-two, only son of the Peruvian minister at Washington, is the author of a play called The Remaking, of the Raleighs, which is now being rehearsed to be produced for the first time at the Belasco Theater in Washington, D. C., for the benefit of the Neighborhood House. Mabel Taliaferro has acquired the road rights.

The story hinges on the vicissitudes of the Raleigh family, reduced from wealth to poverty, the scenes being laid in a New York apartment house. The original cast is in the hands of Washington amateurs.

T. Q. SEABROOKE DEAD

Famous Comedian Inherits Fortune, Marries, Then Dies of Pneumonia

Thomas Q. Seabrooke died in a Clark Street hotel, Chicago, on April 3, of pneumonia. Those nearest to him always that he recently fell heir to an estate of $150,000. March 4, 1913, he married Mary Martin Shepard, known as Mattie Quinn on the vaudeville stage, and who at the time of her husband's death was playing an engagement in Sault Ste Marie, Mich.

Mr. Seabrooke, whose right name was Thomas Quigley, was born in Mount Vernon, N. Y., in 1860, and served there as a boy clerk until twenty years old, when he became an actor with Barry and Fay in Irish Aristocracy. Later he joined the Hoyt forces and established his reputation in A Tin Soldier. The Hoyt productions led him into light opera as a singing comedian, and he made his debut as such in The Little Typhoon. His greatest success was in The Isle of Champagne, which brought him fame and fortune.

In later years he appeared in Yankee Doodle Dandy, Erminie, The Rounders and Piff, Paff, Pouf, and in 1906 he was in The Alcalde, in Chicago. Since then he had been playing in vaudeville.

More recently he was seen principally in vaudeville, in connection with moving pictures in small Chicago theaters, when he was seized with illness which is said to have begun on receipt of his inheritance of $150,000 last month. On April 2 he suffered a nervous collapse, and he was delirious throughout the night. Mrs. Seabrooke returned to Chicago and took charge of the body.

GIL BURROWS SAFE

The report of the death of Gil Burrows, the manager of the National Theater, Dayton, has been happily contradicted, says the Ohio *State Journal*. Mr. Burrows is said to be alive and well. He expects to bring his family up to Columbus soon, where they will probably stay at the home of Charles Harper, the manager of the High Street.

NEW THEATRICAL FIRM

A new play producing firm, with Wilfred Buckland and Joseph M. Creamer as its members, has been incorporated, with the title of Buckland and Creamer. The offices are at 1495 Broadway.

H. H. FRAZEE MOVES

H. H. Frazee moved on Monday from the Fitzgerald Building to new offices in the Longacre Building.

UP TO DATE NEWS OF THE STOCK COMPANIES

IN AND AROUND NEW YORK

Priscilla Knowles, as Sapho, at the Star last week, was most interesting. Marie Curtis and Theodore Friebus always give intelligent performances.

At the Wardsworth, Cecil Owen presented The Third Degree last week. Richard Thornton, Paul Schwaeger, Elbert Benson and Lillian Niederauer are the favorites. Florence Rittenhouse is the new leading woman.

The Talker was last week's offering by the Crescent Players. Mabel Montgomery in the title role gave a creditable performance, while George Alison was seen in the Tully Marshall role. The Confession this week.

As Alias Jimmy Valentine, Alfred Swenson gave another remarkable performance at the Gotham last week. Mr. Swenson is easily the best Valentine in stock. Mae Desmond gave her usual excellent performance, and Frank Fielder was at his best, as was James Kyrie MacCurdy. Robert Thorne made his debut as Doyle.

Nora Sheiby has resigned from the Greenpoint Players as ingenue. The performance of Seven Days, last week, was a triumph for Minna Phillips, Emma Campbell, Robert Gleckler and J. Hammond Dailey.

Warda Howard, Margaret Pitt, Louise Hamilton, Priscilla Knowles and Jean Galbraith have held the position as leading women at the Harlem Opera House since September; and opening Monday next, in A Butterfly on the Wheel, comes Florence Malone, who has appeared in The Talker, The Commuters, Kassa, Dion O'Dare and The Boys of Company B. Marta Oatman is playing the lead this week.

As Father Brian Kelly, in The Rosary, at the Harlem Opera House last week, Lowell Sherman gave one of his best performances of the season. Jean Galbraith was convincing as Mrs. Wilton, and William Courtleigh, Jr., as Charley Harrow, made a good appearance. Roy Gordon made his debut with the players as Bruce, and pleased, as did Everett Butterfield. Marta Oatman and Ione Magrane were well cast. Father and the Boys this week, with Lowell Sherman and Marta Oatman in the leads, with Alice Knowland especially engaged.

MALLEY-DENISON NOTES

Malley-Denison opened a company in Newport on Monday in Alias Jimmy Valentine, with Blanche Shirley as leading woman.

In Troy Over Night was the Easter attraction, with Margaret Armstrong especially engaged. Miss Armstrong is a very clever woman with dramatic ability. Carl Anthony and Lois Howell are two of the best leads in stock, and Rose Tiffany, Ralph Ramsey, William A. Mortimer and Sophie Allen are valued players. This week The Servant in the House.

Hallett Thompson as Willard Brockton, in The Easiest Way, was last week's bill at Schenectady. Mr. Thompson is a great favorite, and his return to the players after a season with David Belasco was the means of a gala occasion. Ethel Grey Terry, Carl Gerrard, Isabelle Sherman, Richard Ogden and William Davidge are leading members of the company.

Gus A. Forbes and the Fall River company presented Fifty Miles from Boston last week. As a singer, Mr. Forbes is perfect, and Carolyn Elberts gives him capable support. This week The Test.

MOUNT VERNON STOCK

The Stainach-Hards company presented The Rose of the Rancho week of March 31. The very large cast is headed by Sara Perry and Averell Harris. John Bedouin, an old favorite and one of the best character actors in the country, scored as Sunol, a muleteer, and Gordon Burby, specially engaged for Kinkaid, did well. A big success was made by Charles Bosa, the artist, who provided a very beautiful production. Next, The No'er-Do-Well.

ROBERT WARWICK FOR POLI

Robert Warwick will replace A. H. Van Buren as leading man at Poli's, Washington, for the Summer. The company presented The College Widow, last week, to large receipts. Graham Velsey as Stub scored the hit of the week, and Mark Kent, Lotta Linthicum, Frank Shannon, Dudley Hawley and Isetta Jewel were highly praised.

CLEVELAND FLOODED

Whether the recent flood will affect theatrical business in Cleveland this Summer is yet to be solved. The city will, however, be flooded with five stock companies—Arnold Daly at the Euclid, Jessie Bonstelle at the Prospect, May Buckley and Jack Halliday at the Auditorium, Vaughan Glaser at the Duchess and the Aborn Opera at the Hippodrome.

SPRINGFIELD STOCK

The roster of Poli's Springfield stock, which opened Monday in Get-Rich-Quick Wallingford, includes Carl Brickert and Ethel Clifton as leads. Forrest Seabury, Brandon Evans, Leslie King, Eleanor Flowers, Rita Davis and Ada Sherman are members.

LOUISE RANDOLPH IN SPRINGFIELD

The most interesting announcement of the past week was that of the engagement of Louise Randolph, late art director of her own company at Chicago, to be leading woman of the new company being formed for Springfield, Mass., of which Walter Clarke Bellowes will be stage manager. Miss Randolph is one of the most distinguished dramatic leading women in the country. The new company, which is formed by H. L. Dillenback, will be one of the strongest in the East, and will open on April 21.

HARRISON FORD AT SYRACUSE

The Carey Stock, at the Wieting, Syracuse, N. Y., will be headed by Harrison Ford, a youthful actor, now with the Princess Players, and considered one of New York's best leading men. Carlotta Doty, recently with Charles Cherry, will be leading woman, and Frances Murdock, Horace Porter, Hugh Reticker, John Robertson and William Davidge, popular in Syracuse with Ralph Kellard, have been secured; while Forrest Orr, Isabel Rea, Joseph Sweeney, Mary Sullivan and James Ryley are on the roster.

Wills-Freeland, Seattle.

DEL. S. LAWRENCE

Del. S. Lawrence has had an eventful career. Mr. Lawrence was educated to adorn the legal bar, but, after securing his degree, turned his eyes and thoughts toward the footlights. The first few years of his theatrical life were spent with Joseph Grismer and Phoebe Davis. Then he was associated with a number of the leading stock organizations on the Pacific Coast.

Mr. Lawrence has been remarkably successful as an actor-manager. He has had his own stock company for more than eight years, and at one time had two stock companies and two road attractions, which were all particularly successful. Mr. Lawrence is really a demon for work. He plays his own leads, directs all the plays, manages the company, supervises the construction of each production, and with it all has always time to say "Hello," listen to the troubles and hopes of every individual member of his company, and is ready and willing to help them with advice, his friendship or financial aid, whatever their needs may be.

Mr. Lawrence expects to build a new theater in Vancouver to house his efficient company. The Avenue Theater, in which the company is now appearing, is not large enough to accommodate the people who endeavor to get in at every performance. Del. S. Lawrence is conceded to be one of the most finished and versatile leading men appearing in stock, and those who know his ability predict a brilliant future for him.

He has the best wishes of THE MIRROR.

FRANCIS SAYLES' PLAYERS

The Francis Sayles' Players have set a pace in New Castle, Pa. Mr. Sayles took the company over early in February and opened in The Squaw Man, and played to big business all week. He followed this with What Happened to Jones, and then Brewsters Millions, and played to more than nine thousand people in eight performances. On Monday people were turned away at each performance.

Mr. Sayles has been in New Castle since Labor Day, and has proved to be a popular leading man. His best work was done as Monty Brewster. The company will remain in New Castle until the last of May, and will return next season.

HENRY AUD IN NEW STOCK

Henry Aud has joined Tom Whyte and his musical stock at St. John, New Brunswick, opening Monday last. Mabel Day is the prima donna, and Francis Carrier, Sadie Etherton, Lillian Ludlow and Johnston Flynn are prominent support.

KEITH'S NEW LEADING MAN

The Keith Stock company, opening April 14 at Toledo, will have for its leading man James Durkin. Fay Bainter will again be leading woman.

STOCK NOTES

Lillian Keller has left The Whip company to be operated on for throat trouble by Dr. Holbrook Curtis, and later will join the William J. Kelly Stock company, Salt Lake City.

Anne Bronough, as Mary, in Forty-five Minutes from Broadway, at Des Moines, last week, gave one of her best performances.

Leonard Ide, recently in Ready Money, and successful as Fernand in The Thief, is at the Prospect Theater, Cleveland, and appeared in The Common Law last week.

Baker Moore will play juveniles at the Harlem Opera House, as the Dayton Stock is off.

In Get-Rich-Quick Wallingford, at Newark, by the Corse Payton Stock, Clifford Storch gave a perfect imitation of Hale Hamilton. Mabel Brownell gave an intelligent portrayal, and Arthur Jarrett was excellent. Purnell Pratt and Mabelle Estelle worked well together. Carmen last week introduced Brenda Fowler as second woman.

Guy D'Ennery opened at Keith's, Providence, on Monday, and at once won favor with the patrons. It is needless to state that before the season closes Mr. D'Ennery will be the most popular member of the company, a reputation he has formed in other cities. Alias Jimmy Valentine was the opening, and, aside from Mr. D'Ennery's excellent work, Francis Nielsen and Lynne Overman deserve mention.

Georgie Olp, recently seen in The Old Firm and as Little Miss Brown, will be the ingenue in Poli's Hartford company. Maude Gilbert will be leading woman and Edmund Elton and John Westley are anticipated.

Jean Galbraith has retired as leading woman at the Harlem Opera House, and after three weeks in Atlantic City of rest she begins rehearsals for a Spring Broadway production.

Bert Lytell and Evelyn Vaughan offered Nobody's Widow as their second attraction at Albany. Eugene Shakespeare, Helen Campbell, Ralph Bell, Fay Baker and Louise Brownell were seen to advantage.

W. P. Carleton has closed with Blanche Ring and opened with John Craig at the Castle Square, Boston. The Darling of the Gods is the current bill, with Mr. Craig, Mr. Carleton, Mary Young, Laurette Browne, Florence Shirley, Mabel Colcord and Sylvia Bladen in the leads.

Orville Harold has been secured for the Aborn company.

Arline Alcine is giving his best performance this week, as Bertie, in The Girl in the Taxi, at Cleveland. Mr. Alcine is one of stock's best actors.

The Chorus Lady was the bill at the Duquesne, Pittsburgh, last week, with Lillian Kemble, while this week Charles Gunn is seen as The Man from Home.

William Evilie and Aubrey Beattie were seen in their original roles in the revival of Seven Days, by Clara Coleman and William Jeffrey, at Rochester, N. Y., last week.

Theodore Gamble has been engaged by Mr. Hirshfield, of Trenton, N. J., to play leads with the Manhattan Players at Wilkes-Barre, which opened Monday with Warda Howard. Marie Louise Benton, Wm. E. Blake, Mildred Hyland, Harry Huguenot, Thomas Kruger and Willard Dashiell will continue in their respective lines.

Carol Arden opened Monday with the new Empire Stock at Pittsfield, Mass., as leading woman, opening in Grace George's role in A Woman's Way.

Charles E. Howson, late with John E. Kellerd, has joined Louis Leon Hall's Trenton company as juvenile man.

Harmon MacGregor, who recently closed a seventy-five-week season at the Prospect, New York, will play light-comedy roles in the Goldstein Brothers' Springfield, Mass., company.

Virginia Perry is the new leading woman of the Hartman-Wallace Stock in Sharon, Pa.

At the Baker, in Portland, Alice Fleming was seen as Annie Jeffries in The Third Degree to large houses. In her support, Robert Conness and Walter Gilbert triumphed.

Averill Harris, the popular leading man of the Stainach-Hards Stock at Mt. Vernon, covered himself with glory as John Storm, in The Christian, last week. He was easily the star of a fine stock production of the play. Paul Byron also deserves mention.

Bertha Leigh Leonard, wife of E. M. Leonard, director of the Empire Stock, Providence, has recovered from her recent accident, and in another month will take up her work again.

At Hathaway's Theater, Brockton, Mass., Wilbur Braun played Clint Harkins in Get-Rich-Quick Wallingford recently. Harkins is a newspaper reporter, and, as Mr. Braun was a newspaper man before entering the profession, he had no trouble in depicting the various characteristics.

Minnie Louise Ferguson is resting at Colorado Springs since closing with the Burns Stock. She has completely recovered from her serious operation.

Nina Saville, late with May Robson, Emma Bunting and at the Empire Stock, Providence, will play characters at Scranton, Pa. Ray Sumner will be the juvenile.

Velma Whitman, leading lady of the Jack Rosalaigh Stock, at Oklahoma City, is spending the Winter in Santa Barbara, Cal., returning to St. Louis in May to head the West End Heights Stock.

Anne Bradley, who closed recently with The Iron Door, has been engaged as ingenue with the Orpheum Players at Philadelphia.

Eleanor Miller has just closed a most successful season in Winnipeg, where her excellent work and handsome wardrobe caused most favorable comment.

Alice Knowland, well remembered in Mrs. Wiggs and My Girl Patsy, has been especially engaged for Father and the Boys, at the Harlem Opera House, this week.

Lucille Mraviag, an emotional leading woman with great dramatic power, opened at Wilmington, Del., recently, as Laura Murdock in The Easiest Way, and scored. She gave to the part the pathetic charm which is the mainstay of the character. Edwin H. Robbins, the leading man and member of the original cast, directed the piece and played Madison. Clara Knott, in the role made famous in stock by Marie Curtis, gave her best performance. The Spendthrift last week.

Charles Waldron and Madeline Louis were seen in The Passing of the Third Floor Back at the Alcazar, San Francisco, last week.

Leah Kleschna is this week's bill for the Empire Players, at Providence, with Homer Barton, Lovell Alice Taylor and Thomas Mulgrew.

FLOOD HELD PLAYERS AT BAY

"Mirror's" Cincinnati Correspondent's Dramatic Story of Changed Routes and Dates—Marooned in a Theater Two Days

CINCINNATI, April 9 (*Special*).—Never in the history of Cincinnati theaters has there occurred the uncertainty of bookings, arrival of companies and filling of engagements that has been occasioned by the floods that swept this part of the country and that are now holding Cincinnati in the most precarious condition known for thirty years. The crest of the waters will about reach the same height as in 1884, when a record was made by the Ohio. Then the flood was confined to the Ohio itself, but with the terrible disasters to our immediate north in Hamilton, Dayton, and other towns, the shutout here is almost complete. But one railroad was operating direct, and that is to the south March 31.

The conditions in the adjoining towns where hundreds of lives were lost are strongly reflected here, and this is the largest and nearest center of supplies. Food and clothing were shipped in carloads to the suffering communities; baskets of provisions and parcels of food and piles of clothing were seen in front of the buildings that were made into relief stations, and when immediately around the corners from these stations the street cars were blocked by those open, flat trolley cars that were being loaded with coffins to be sent to the morgues of our neighboring cities. It is not to be expected that the citizens of Cincinnati generally are in any mood for theaters or amusements. And especially when every part of the city holds people who are anxiously waiting for news from friends and relatives in towns that were entirely cut off by wire.

However, in spite of all this, the theaters enjoyed more or less prosperity during that week, March 23-29, and with the opening of the week March 30-April 5, with the crest of the flood not yet upon us and with the greatest confusion in bookings and opening of engagements and changing of dates. During the latter part of week, March 23-29. It was impossible to tell just what would occupy the boards of the different theaters during the following week, and we could only wait until the week opened and ascertain just what play had reached town and try and learn where the others were that were en route.

Little Boy Blue, booked at Lorie March 30-April 5, was unable to reach here for opening, being detained at Mansfield, O., the floods cutting off entrance to the city from that direction. It had been booked for Columbus and Dayton, but was unable to fill dates. Excuse Me was booked to follow April 6-12, but it was necessary to change this, as the company could not have reached here, and now The Passing Show of 1912 is booked to come from another direction that is open and fill time.

At the Grand, Frances Starr opened March 31 in The Case of Becky for a week. This company arrived in town March 30 from Nashville, Tenn., over the only road operating directly into the city, Ben-Hur April 7-12. David Warfield, who played the Grand March 24-29, left for Louisville to open March 31, but his bookings beyond that point are uncertain. It is unfortunate that The Return of Peter Grimm should be in this part of the country under the existing conditions, as a play of that sort naturally does not appeal to the public in times like these, and Mr. Warfield's engagement at the Grand, on that account, fell away below expectations.

Charles Grapewin and company did not reach town to open at the Walnut March 30 in Between Showers. No word could be received as to the whereabouts of the company. Spring Maid follows April 7-12.

Perhaps the greatest trouble was experienced at Keith's, where the new manager, John F. Royal, had his hands full in obtaining the full quota of acts for his bill to open week of March 30. For that week only three acts were located so they could arrive in the city for the opening, Ward and Weber, Hughes and Dunn, and Marion Garson, who were playing in Louisville, and as late as March 28 these were the only three acts sure for the opening March 30. Other acts advertised were Bert Melrose, Julius Tannen, Florence Roberts in The Woman Intervenes, Alpine Trio, and Billy "Swede" Hall and company. The bookings were canceled. Strenuous efforts were made to obtain the Farber Sisters and McConnell and Simpson, who were floodbound in the gallery of the Colonial at Dayton, O., for two days and nights, together with Manager Donavan of that house, but no inducement could be made to bring them into Cincinnati. Mr. Royal sent a special representative to Dayton by motor for that purpose. At the matinee at Keith's March 30 the three acts above mentioned from Louisville opened, with some local acts to fill out the bill. In addition to Ward and Weber, Hughes and Dunn, and Marion Garson, the bill contained Elsie and her Dog, Eight English Roses (held over), Paul Conchas, Valerie Bergere in She Wanted Affection (new here), and Ralph Hers. Miss Bergere, who played here a short time ago, came on from Louisville. The acts here week March 23-30 were sent South as largely as possible.

The Empress was not able to open matinee March 30, but presented a good bill at night performance, composed of such acts as Manager Fish was able to obtain from other S. and C. theaters nearby. The acts originally booked were held out at Ft. Wayne, Ind. The bill for week March 30 presented the Cowboy Minstrels, Prince Arnad, Alice Gilbert, Valerius and Valerius, Musical Seeley, and The Son of Solomon (held over).

At People's the New Century Girls were canceled March 30, as it was not possible for them to arrive here in time from Chicago, and Wine, Woman and Song, playing over Blair and Havlin time, opened instead. This company was playing here on account of being shut out of Middletown, O., by the floods there. The Dandy Girls are advertised for April 6-12.

The Standard was dark March 30 on account of The Merry-Go-Rounders being unable to get here through flooded districts. They are advertised as en route from Chicago, and will open on arrival. Midnight Maidens left for Louisville March 29. Bookings for Standard are not sure for next week.

Conditions are also affecting all the motion picture houses, as it is impossible to get films into the city, and the houses are using whatever they have on hand and what they can get from local dealers. The James K. Hackett pictures of The Prisoner of Zenda did not arrive for opening at Music Hall March 29. Pickwick Papers and President Taft's Inspection of the Panama Canal were given instead.

It is impossible to tell when conditions here will be normal (April 6). Railroad and telegraph service are practically dead in many directions and mail from North and East is delayed a week. The Ohio flood was expected to recede some time during week of March 31, and nothing can be done according to schedule until then and until the cities to the north that were devastated by the floods are again open to travel, and until many miles of railroads are rebuilt and until nearly a million dollars' worth of bridges are reconstructed. Many benefits for flood sufferers are being planned in society and amateur circles.

No more thrilling and harrowing experience could be encountered than that which confronted the Farber Sisters, McConnell and Simpson, Mrs. Farber, and Manager Donavan of the Colonial Theater in the gallery of that theater in Dayton on the morning of March 25.

Among other acts there two teams were playing the Colonial in Dayton week of March 24. The flood began to encroach on the city in the morning of March 25. Manager Donavan was at the theater and called up from there at their hotels the people playing his house, notifying them that the water was liable to surround the theater and advising them to come at once and get out all costumes, props, effects, etc. The performers hastened to the theater at once, but before they could remove their property the waters came rushing through the town and the theater was surrounded, and it was impossible to get away. The waters rose so quickly that the Farber Sisters, with their mother, Mrs. Farber, and McConnell and Simpson, in order to escape death by drowning, had to seek refuge in the gallery of the theater, where they arrived in safety, and where they were marooned for two days. There was seventeen feet of water in the auditorium of the theater. The only food was some chocolate that one of the women had in her handbag. Mrs. Farber had taken with her a small alcohol lamp. A bottle of violet toilet water was found in another handbag, and this was used as fuel in the lamp. There was some drinking water in the gallery and this was used in making hot chocolate. The sensations and experiences of the party are almost indescribable. From the window of the gallery Manager Donavan could see his home, where his family in the upper floor of his house was surrounded by the swirling floods. The second day fire broke out in the town and, unresisted, swept block after block away, and from his position at the gallery window Manager Donavan saw the flames burning on three sides of his home, but was unable to give any assistance to his wife and children. Fortunately the fire did not reach them.

At the end of the second day the party was able to get to a hotel immediately adjoining the theater. And here they were held prisoners for two days more, and the only things they had to eat were fruit, boxes of crackers, etc., that they were able to fish from the flood as the waters passed their windows.

Nearly all the costumes in the theater were destroyed or so damaged by the water that they were ruined. A foot of mud was found in the theater after the waters receded.

An effort was made by Keith's at Cincinnati to book these people for the following week, but they were so exhausted by their experience that it was impossible to persuade them to go. As soon as they were recovered sufficiently to travel they stated they would leave the city.

JOHN REDMEAD FROOMB, JR.

Miss Laura B. Poe, MIRROR correspondent at Zanesville, Ohio, writes us as follows of a hero in the calamity in her city:

W. S. Canning, manager of the Schulz Opera House, is in line for a Carnegie medal for heroism during the recent flood which swept 540 houses entirely out of Zanesville, Ohio. Putnam, which is across the river from the main part of the city, was practically submerged, and not even the most experienced river men were willing to try to row across to render assistance. Not so, however, with Mr. Canning. This energetic, heroic young man secured a crew and they rowed across the raging stream and saved no less than thirteen souls. Mr. Canning and his crew rowed up and down all the streets in Putnam and carried food to those who were without, and returning to the city brought the good tidings that no lives had been lost on that side. Mr. Canning is a small man, but as wiry as they are made—and brave. He has made a name for himself in Zanesville which will not soon be forgotten. The Weller Theater suffered somewhat from the floods, and the Hippodrome picture house, the Schultz, Quimby, and the American were out of reach of the high waters.

FOR MUNICIPAL THEATERS

Important Bill Now Pending in the Iowa State Legislature

IOWA FALLS, IOWA, April 7 (*Special*).—There is at least one member of the present Iowa legislature who would further dramatic art in Iowa. Representative Miller, of Waverly, has introduced a bill in the House whereby any city or town in the State may own and conduct a municipal theater. This is along the line of municipal theaters in Germany and other European countries, where they have been a big success. Mr. Miller thinks that the best of wholesome productions could be presented at a small fee, and that this would also encourage in Iowa a great dramatic spirit that would develop the dramatic art.

The measure provides any city of any class may purchase land and erect buildings, or may rent property for a municipal theater, providing that no money shall be appropriated for such purposes until the people have had an opportunity to vote upon it at a general or special election. The bill further provides regarding management:

"In any city or town in which a municipal theater has been established there shall be a board of trustees consisting of five members, to be appointed by the mayor, by and with the approval of the council."

The trustees are to exercise the following powers:

"To meet and organize by the election of one of their number as president of the board, by the election of a secretary, etc.; to hire employes; control the theater; make contracts with producing companies or individuals; to fix admission prices; to make annual reports of receipts and expenses, etc."

It is provided a tax of not to exceed two mills may be levied to raise money to purchase such a municipal theater and to issue bonds for funds to provide the construction of the theater. FRANK E. FOSTER.

CLARA LIPMAN SCORES POINT

Clara Lipman won a partial victory in her suit against Werba and Luescher, March 28, when the Appellate Division affirmed an order of Justice Greenbaum overruling a demurrer to her petition.

Miss Lipman is suing for $10,000 for alleged breaking of a contract for her services this season and next.

M. C. Connelly. Alfred Ward Birdsall. Zoel J. Parenteau.

LIBRETTISTS AND COMPOSERS OF "THE LADY OF LUZON."

Pittsburgh has come to the front with a new musical comedy, in two acts, that promises to create a sensation in the theatrical world. This new vehicle has been named The Lady of Luzon. It was born in the Pittsburgh Athletic Association's new $1,500,000 club house, under the supervision of Mr. Alfred Ward Birdsall, formerly of the American Academy of Dramatic Arts of this city. The lyrics are pronounced equal, if not superior, to any now on the boards, and were composed by Marcus C. Connelly, a promising young newspaper man of Pittsburgh. The music is simple, melodious and catchy, and sustains a dignified quality that is going to make it a very popular composition. It has been heard by Victor Herbert, Mr. Hammerstein, and more recently by Dan V. Arthur, Bessie Abott, the prima donna of Robin Hood, and John J. Donnelly, the well-known and popular manager, who have all pronounced it a wonderful composition, and are enthusiastic over its outcome. The Pittsburgh Athletic Association has appropriated $18,000 for its initial production at the Alvin Theater for the week beginning June 2, under the direction of R. H. Burnside, the well-known New York director, who has also signed a contract with the author and composer for its professional production next season. This is claimed to be the most elaborate musical composition ever given by amateurs in the United States, and the Pittsburgh Athletic Association has shown its faith in the ability and versatility of its dramatic department, by coming to the front with the means for a substantial production.

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GOSSIP

Harry Carter has replaced Martin Brown in The Merry Countess.

Douglas J. Wood has returned to town since The Iron Door has ceased.

Charlie King and Cross and Josephine will be in the new Winter Garden revue.

Macey Harlan and Daniel Jarrett, Jr., are presenting The Outpost with Margo Dressler's Gambol.

Aubrey Lanston, accompanied by his wife, son and daughter, sailed on Saturday, March 29, on the Red Star liner Finland.

Sallie Fisher will conclude her vaudeville season this week and return to New York for a musical piece in which she will appear.

George F. Smithfield is in the cast which is supporting Tyrone Power in Julius Cæsar, under the management of A. G. Delamater.

The Bendix Ensemble Players will open their Orpheum tour April 7 at Milwaukee, and will play continuously until Oct. 27. Then they go on the Keith Circuit.

Mlanja Dupree is en route East, and will reach New York in a fortnight. She is presenting Alfred Sutro's The Man in Front, who also furnished John Drew with his present dramatic vehicle.

Pastori, the young Hungarian, will make her first public appearance this week at the Metropolitan Opera House, Philadelphia, in a special concert for the flood sufferers. Cecil Ryan, the Australian baritone, will be an assisting artist.

The coast company of Freckles is meeting with great success on its Western tour. Julius Velie, in the title role, wins much applause in his characterization and songs of the plucky Irish lad, while John B. Mable and Margaret Digman, as Mr. and Mrs. Duncan, are very good in their quaint Scotch comedy roles. A long and prosperous season is looked forward to.

Muriel Stone (Mrs. Frank Coombs), who only recently recovered from a severe illness, joined her husband, who is appearing in vaudeville in the West, a fortnight ago. She has again become very sick and is now located at the Evangelical Deaconess Hospital in Chicago.

The Girl from the Geraplum, a new French farce, adapted by J. Lawrence Irving and presented by H. B. Thompson, will have its premiere at The Playhouse, Westfield, Monday, April 7. The cast includes Edythe M. Arnold, Calanthe Hamblet, Mildred Bayles, Elsie Koegel, Charles E. Cox, Herbert G. Kunkel, George J. Brena, Andrew Leitheuser and Charles M. Kernahan. The original production took place in Paris.

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"SEVENTH CHORD" IN CHICAGO

Only Thing of Its Kind, Perhaps, Has Poor Young Man Composer, Producer, Housemaid, Rich Wretch, Etc.

Mirror Bureau, Suite 61, Grand Opera House Building.

Chicago, April 8 (*Special*).—Being a brave and energetic man, Mr. George Lederer deserves something an octave better than The Seventh Chord, which was struck at the Illinois Theater this week, and which resolved itself into a queer dramatic symphony. The title refers to life's seventh chord, which must be resolved into success or failure. Ashley Miller wrote the play, and Joseph Breil composed the very excellent semi-grand operatic numbers, which were arranged by Charles Miller.

The play is in four acts, with but one scenic set—the skylight bedroom in Miss Love's boarding house. Hither a young composer wends his way upward and pays one week's rent in advance. This is the last rent he produces until the end of the story. He has written an opera that will send his name thundering down Broadway and bring Oscar Hammerstein hastening back from London. The only thing that prevents a brilliant production of the work is Fate, who has a knack of keeping geniuses in garrets when they might be sleeping at the Astor. But Miss Love believes that "as a man thinketh so he is," and this doctrine she preaches to the young man, and also to Marie, the girl who cleans up the rooms and brings fresh towels. Now, in the same house lives a show girl who is looking for a job. She discovers the composer, falls in love with him, and assists him in getting a producer to produce a promise that he will produce a production that will produce a sensation on Broadway. Meanwhile the composer has been foiled by the housegirl in his attempt to swallow poison. The day of triumph arrives. The boarding housekeeper has seen a dress rehearsal with the show girl in the primadonna role, and she already proclaims the work a wonderful success. But Fate upsets things by having a rich young man persuade the show girl to sail with him for Europe as his wife.

Send for the poison again. But no—listen! The little housemaid, who, loving the composer, has already learned the opera in secret, now steps forward with a note of triumph in her voice. "As a man thinketh in his heart so he is." She thinks she is a prima donna, and so she becomes one. She sings the role the show girl might have sung, and the opera is a triumph. At midnight the haughty show girl returns. Her wealthy suitor wanted her to go to Europe without bothering to get married to him. She declined, and comes back to the composer to beg his forgiveness and ask for his love. But the little housemaid has first call, and the professional singer goes out into the cold or to a Childs's restaurant. Need more be said? The motif is resolved into the wildest sort of an impossibility, and gets lost in the bogs of absurdity.

We do not know if Mr. Lederer will shelve The Seventh Chord. After the long run here of The Blindness of Virtue, than which no worse play could be written, anything may be expected. Be that as it may, here's hoping he will strike a real winner the next time.

Lewis J. Cody plays most pleasingly the wishy-washy role of the composer. Vera Michelena almost does wonders with her part, which is quite hopeful in spots and hopeless in others. Mary Shaw is lost, save for her gestures, as the housekeeper. Dora De Philippe sings splendidly and acts contrariwise as the little housemaid.

Littell McClung.

PLAYHOUSE BITS FROM BOSTON

Sign of the Dove Between K. and E. and the S.'s—Otis Skinner's Talk to the Drama League

Boston, April 8 (*Special*).—Douglas Fairbanks in Hawthorne of the U. S. A. is having a prosperous run at the Colonial. The first Boston evidence of the new *entente cordiale* between K. and E. and the Shuberts is the booking of The Chocolate Soldier at the Colonial to follow Mr. Fairbanks.

Rudolf Friml, Otto Hauerbach, and Arthur Hammerstein were in town last week for the first Boston performances of The Firefly (Emma Trentini) at the Shubert. At the Wednesday matinee Nina Morgana appeared in Trentini's place in the title-role, and gave an excellent account of herself. Mr. Hammerstein has accepted from Messrs. Friml and Hauerbach another new operetta, name not yet announced.

Otis Skinner, who is playing Kismet at the Hollis Street, gave an interesting talk to the Drama League members the other day. He related some of his early experiences, pointed out the improvement in the writing and mounting of present-day plays, and made a plea for the romantic drama, mentioning as an example his own present play—thereby counteracting, it is to be hoped, the League's failure to indorse Kismet. And in his praise of the play he was more than right. How any one can fail to respond to the spell of Kismet, or how any one can take the fantastic tale so seriously as to be disturbed by the exploits of that engaging rascal, Hajj, would be hard to understand outside of New England. Thanks be to Allah for an actor like Skinner.

For acting of a totally different kind, in its way just as effective, one can go to the Plymouth and watch Sara Allgood. It will be a great loss to American theatergoers if the very moderate business that the Irish Players have done on their present tour deprives us of a chance to see her and her associates next year and the year following. Last year the Irish Players played six weeks at the Plymouth to big business; this year they are here for four weeks, and the houses are only fair—one more evidence of the fact, well recognised among managers, that Boston is a dangerous place to come to with a production of first-rate artistic excellence.

The Aborn opera company, which has hitherto played its annual Spring engagement at the Boston Opera House, is this year at the Tremont instead. The engagement is for four weeks, and the bill this week is Il Trovatore.

Last night Walker Whiteside brought The Typhoon production to the Majestic.

The Castle Square has at last finished its run of Believe Me, Xantippe, Harvard's prize play. It is now about to go on the road. This week John Craig, assisted by his new leading man, W. P. Carleton, is playing The Darling of the Gods. Next week, She Stoops to Conquer.

Maclyn Arbuckle, in The Round-Up, is still at the Boston, and Officer 666 continues at the Park.

Lady Gregory is giving a series of afternoon talks at the Plymouth, the subjects being Folk-Loring, Playwriting, and Poets at Cobh.

Next Tuesday afternoon there will be a special matinee at the Plymouth, the play being The Mexican, by Mildred Champagne, the well-known newspaper woman. The proceeds go to the Red Cross flood relief fund. Members of companies now in town make up the cast, which will include Maclyn Arbuckle, Robert Vaughn, William Conklin, C. W. Goodrich, Frank Monroe, Eleanor Gordon, Camilla Crume, Rose Morison, and Marie Ashe.

The Irish Players are to-day giving a special matinee in aid of the fund for a building to house the collection of French art which Sir Hugh Lane, Lady Gregory's nephew, has offered to Dublin, if a proper building is found for it. The members of the company some time ago subscribed $5,000, to be worked out in special performances.

Work on the new Cort Theater in Park Square has halted for the time being. A new architect has been appointed, however, C. H. Blackall, and work will be resumed at once. The new house will be ready in October.

Forrest Izard.

MUSIC WEEK IN BALTIMORE

Festival by Local Society with Noted Soloists—Herbert's "Sweethearts" Trimmed—Professional Mention and News

Baltimore, April 8 (*Special*).—Apropos of Christie Macdonald's engagement in Sweethearts at the Academy, in justice let it be stated that the production received a thorough and skilful overhauling after its first performance, with the result that by Saturday evening we were treated to a performance which was well-nigh flawless in most every particular. Many necessary cuts had been made, its action quickened, and we do not hesitate to say that, judging from the delightful and spirited performance which we witnessed Saturday evening, Messrs. Werba and Luescher have one of the biggest musical successes of the coming season. The music gains much in charm on a second hearing, and its four best numbers, "Sweethearts," "For Every Lover," "Pretty as a Picture," and "In the Convent They Never Taught Me That," should prove quite popular with cafe orchestras, and be heard frequently in the Summer hotels. The production will not be taken into New York until next October.

The Garden of Allah enters upon the second week of its engagement at the Academy. The production received very favorable notices from the local reviewers, many of whom waxed exceedingly enthusiastic, but for some unexplained reason business was not as large as would have been expected for a production of this calibre. April 14, Percy Haswell and company.

An overflow audience was on hand at Ford's Monday night to see and applaud that much heralded Belasco success, The Governor's Lady, which received its first local presentation. At this late date, comment and praise is superfluous, as every theatergoer is fully cognisant of this play's history. The cast is practically the same as that seen at the Republic earlier in the season. The engagement will prove one of the most successful from a financial standpoint of any attraction which has played Baltimore this season. April 14, Fiske O'Hara in The Rose of Kildare.

The Sun Dodgers drew a splendid house to the Auditorium on its opening night, due for the most part to the presence of that irresistible Little Devil, George W. Monroe, in the cast; without doubt George is a sure cure for the blues. Nora Bayes and Harry Fisher share honors with Mr. Monroe, but he is the "star" feature. The Sun Dodgers is as good as the average musical play, but Monroe's antics and "Be That As It May" make it really worth while. April 14, Sam Bernard in All For the Ladies.

George Bevan in The Sign of the Rose heads a good bill at the Maryland.

Baltimore is having its first Musical Festival this week at the Lyric, where, on Monday, Tuesday and Wednesday evenings, and Tuesday matinee, local music lovers had an opportunity to hear some unusually good music. The Festival was given by the local Oratorio Society, a splendid organisation of singers, assisted by the United German Singing Societies, and the Philadelphia Orchestra, whose splendid work is well known in Baltimore. Several noted soloists appeared during the Festival, including Camille Seygard, Edward Lankow and Frances Alda, the last two singing with the organization on Wednesday night in the first local presentation of Quo Vadis.

Miss Percy Haswell and her company, which is to occupy the stage of the Academy for four weeks, commencing April 14, arrived in town last week. It is Miss Haswell's plan to rent a furnished house or an apartment for the time she is in Baltimore, and, with this idea in view, she has been an extremely busy person spending her time house hunting when not rehearsing.

I. Barton Kreis.

SAN FRANCISCO

Chauncey Olcott in his second week March 31 at the Columbia in The Isle o' Dreams. Business fair; piece pleased. Mr. Olcott was on the streets in an auto selling papers for the benefit of the flood sufferers. Rose Stahl was at the Columbia April 6 for one week.

The Alcazar gave an excellent week of The Third Floor Back, and Charles Waldron and Madeline Louis starred in The Million. It pleased a big house. Dorothy Vernon of Haddon Hall followed.

The Cort presented The Merry Widow March 30 with the same leading folks as before. Large houses were pleased.

At the Savoy the Sim From the Manger to the Cross gave place to At the Top of the World April 7.

At the Orpheum Joseph Hart's An Opening Night, Big City Four, Charles Semon, Richards and Kyle, Barry and Mortimer, Valecita and Her Leopards, La Tosca, and Sam Mann, with Edison's moving talking pictures.

The Empress had Nat Carr and co. and Albert's Polar Bears.

Pantages has John L. Sullivan. Business good.

There was a big benefit performance at the Cort April 4 for the flood sufferers. The choice numbers of each theater will be contributed. Twelve girls from The Merry Widow, stars of the different houses sold tickets.

The Tivoli ended its opera engagement March 29 with a big bill, including parts from different operas, with the stars singing their roles. House full to overflowing. It was a testimonial to H. Leahy, the manager of the Tivoli. This house will remain closed for a number of weeks to complete the interior.

John L. Sullivan refereed a prize fight at Dreamland Rink March 28 and showed his old-time knowledge. He also made a talk for the benefit of the sufferers at Dayton, and immediately a sack of silver was collected, besides checks from different people. Sid Grauman, of the Princess, gave $250.

Mabel Riesselman sang at the Union Square Park afternoon of March 29 to children, under auspices of California League for Protection of Motherhood.

Adele Belgarde, wife of Fred Butler, stage director of the Alcazar, returned to the cast of the Alcazar in The Third Floor Back. About six months ago she gave out that she had forsaken the stage forever.

Albert Vogel, a great European actor, appeared in the German house in Oedipus.

Ben Michaels, proprietor of a Market Street picture house, was convicted by a jury March 26 for displaying an uncensored moving picture film entitled Marcus, the Venetian Tribune. A former jury disagreed.

Weekly moving picture shows will be given to the convicts at the prisons in this State.

A. T. Barnett.

NEW HOUSE AT ABERDEEN

The New Aberdeen Theater, Aberdeen, S. Dak., will open about May 8 next, under the management of Walker and Kellogg. This firm now controls the theaters in Redfield, S. Dak. (the new Lyric); Little Falls, Minn.; Lead, S. Dak.; Huron, S. Dak.; Watertown, S. Dak.; Pierre, S. Dak.; Wahpeton, N. Dak., and Rapid City, S. Dak., the latter in conjunction with Mr. Dertick.

WHITE RATS LOSE APPEAL

The order of Supreme Court Justice Greenbaum directing the White Rats Actors' Union of America to restore Val Trainer, an actor, to membership was confirmed on March 28 by the Appellate Division. Trainor maintained a quorum of the Board of Directors was not present when he was expelled.

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IN THE CAPITAL OF UNCLE SAM

Mantell Plays to Students and Others—Columbia University Talent in a Benefit—Fat Purse for the Ohio Flood-Bound

WASHINGTON, April 8 (*Special*).—Robert Mantell is an excellent attraction the current week at the Belasco in a nightly change of Shakespearean representation, commencing with a crowded Monday night audience. The opening bill, Louis XI., was a perfect presentment, in which Mr. Mantell and admirable supporting company won strong praise. The advance sale for the week is uniformly good; colleges, schools, and seminaries interested in Shakespeare's work as studies will make up many theater parties. The repertoire for the remainder of the week will include Macbeth, Merchant of Venice, Richelieu, King Lear, and Hamlet.

Monday afternoon the Belasco was occupied by the Columbia University Players of New York, who presented under auspices patronage for the benefit of the National Homeopathic Hospital, of this city, their very successful production of Offenbach's opera, The Brigands, to an attendance that taxed the capacity.

The Sun Dodgers, one of the most engaging of Lew Fields's musical comedies, was thoroughly enjoyed by large audiences during the engagement just closed. Next week, April 14, for one night, The Mask and Wig Club, Tuesday and remainder of week, Eva Tanguay and Vaudeville company.

The Count of Luxembourg, Klaw and Erlanger's musical romance, with Franz Lehar's delightfully catchy music, crowds the National.

Hattie Williams and Richard Carle were big favorites and winners of extended individual honors in The Girl from Montmartre, which attracted fine audiences the past week. Next week, The Garden of Allah; Ben-Hur April 21.

For the concluding week of the regular week season at the Columbia, a star of popular favoritism is seen in May Robson in her own and C. T. Dazey collaborated comedy, A Night Out.

The Woman, a Belasco perfectly produced drama, drew large audiences at this house during the past week.

Monday, April 14, inaugurates the fifth season of the Columbia Players Summer Stock. The company is an extensive one, containing again many pronounced favorites of past seasons, which includes A. H. Van Buren, who closed Saturday night as leading man of Poli's Stock at Poli's; Everett Butterfield, George W. Barbier, Stanley James, John Kline, Willard Robertson, Arthur Hitchin. Helen Holmes is the new leading lady and in the assisting feminine contingent will be seen Dorothy Bernard, Carrie Thatcher, Jessie Glendenning, Ollie Cooper, Marie Drofnah, Frances Young, Arline Pretty, and Helen Hayes Brown. Edwin H. Curtis will again be the producer of plays, filling his fourth season with a new permit artist in Charles Squires from the Princess Theater, Des Moines, Iowa. The opening play will be the Avery Hopgood and Channing Pollock's Clothes.

Mott and Jeff, Gus Hill's successful musical comedy, in a big opener at the Academy of Music. Smoke proved a past week's big attraction. Next, Get-Rich-Quick Wallingford next week.

For some reason not apparent, the benefit for the flood sufferers in Ohio, to have taken place at the Belasco, as mentioned in last week's letter, was given instead at the National Friday afternoon, and every theater in the city contributed to the monster bill, except the Belasco attraction. The Sun Dodgers. Total receipts, $1,461.

The Poli presentation this week is The Dollar Mark, which signalizes the appearance of James Thatcher, the resident manager of Poli's and an actor of experience. Thurlow Bergen is the new leading man, replacing A. H. Van Buren, who retired Saturday night from the Poli company, to join the Columbia Players. Mr. Bergen opening next week in Old Heidelberg.

Two of the strongest of musical events of the week were the appearance for the second time of the pre-eminent violinist, Kreisler, Elman, April 2, and the song recital of Madame Julia Culp, the Dutch soprano singer, April 4, both occasions filling the Columbia.

Chase's, having concluded its regular vaudeville season, will continue indefinitely a season with the Edison Talking Pictures and other first run dramatic motion plays.

The attractions at the burlesque houses commencing April 7 are: Gaiety, Sam Howe's; Love Makers, Lyceum; Sim Williams, and Rosebuds. Next week, April 14, Gayety, Robinson's Crusoe Girls; Lyceum, Henry P. Dixon's Big Review.

JOHN T. WARDE.

NEW THEATRICAL CIRCUIT

Western Managers Organize "Dime Circuit" with Forty Shows for Forty Weeks

At a meeting of Western theater and producing managers, held in Chicago last week, The Dime Theater Circuit was formed. The object of this circuit is to present melodramas, comedies, minstrels, musical comedies and operas, giving three shows a day, at ten cents all over the house.

The circuit is to be divided in two parts. Class A theaters will include cities of over 50,000 population, which will be a one-week stand and will have a new company every week. Class B theaters—all cities under 50,000 population—will have a split week, and will have two companies a week. The shows will follow each other in a circle.

For the present, the headquarters of The Dime Theater Circuit are in Chicago. Offices have been opened at 35 South Dearborn Street; but from the way the applications are coming in from Eastern and Southern theaters, the indications are that New York offices will have to be opened shortly.

Felix Biel, who has great experience in conducting circuits and the routing of shows, is the general manager of The Dime Theater Circuit. The season commences in August.

MANAGER DISAPPEARS

Sheriff Tries to Attach Pittsfield Theatre Receipts

PITTSFIELD, MASS., April 5 (*Special*).—Harold B. Franklin, for the past thirty weeks manager of the Franklin-Baggott theatrical company of New York, disappeared and left the company to give its last performance of the season without him, at the Empire Theater, here.

Deputy Sheriff F. M. White had several writs of attachment to serve on the box-office receipts, but failed to locate Franklin.

The musicians and stage hands stood out for back pay on Saturday night, and, to avoid trouble, they were handed their money before the performance. The actors, among them Victor Browne, the leading man, who alone claims $400 due him, were unsatisfied, as were the ushers and truckmen for carting scenery.

Manager Franklin's wife, of less than a week, who was Miss Anna May White, of Dalton, said last evening that her husband had promised to meet her at the theater at 8 o'clock, but he had not arrived at the appointed hour, and at 8.30 Mrs. Franklin left the theater and went to her room in the Norwood Hotel. Manager Franklin would have been accorded a warm reception had he put in an appearance.

ACTOR'S FUND GETS $6,500

The Actors' Fund of America has been enriched to the amount of $6,500 from the annual benefit, which took place at the Century Theater, this city, on April 1.

DANBURY'S NEW THEATER

DANBURY, CONN. (*Special*).—The Empress is the name of the new vaudeville house which opened its doors to the public for the first time on the night of March 23, in this city. The house, which is owned by the Chris. O. Brown Theater Company, is very attractive and has a seating capacity of 1,400. S. F. Sager, of New York, is the architect.

FROM THEATER TO RESTAURANT

The Manhattan Theater, on the southwest corner of Broadway and Thirty-first Street, this city, passes from a moving picture and vaudeville house into an automatic restaurant.

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WOMEN

Alberta, Laura, D. Anderson, Bell Arden, Bertram, Helen, Mrs. Chas. Bartling, Olive Brodix, Fay Balster, Mrs. Geo. Barr, Ann Brown, Mrs. Wentworth Berry, Pauline Bradshaw.

Carson, Frances, Lillian Crosman, Kitty Chatham, Margaret Campbell, Grace Cameron, M. B. Collins.

Deul, Marion, Olive Deul, Gertrude De Mont, Elliott, Edith, Ethel Earl.

Francis, May.

Griffith, Mabie, Helen Gerould, Maude Gordon.

Hathaway, Florence, Marie Horgan, Mary Hall, Edna Hibbard, Ione Hood, Bessie Harris, Jean M. Hamlin, Arline Hackett, Helen Hildreth.

Imen, Edith, "Isabelle."

Johnson, Nora.

Kemp, Lillie, Minnesotte Kokip.

Lorraine, Lina, Mrs. Fred Lacier, Marion Lewis, Jeanette Lowrie, Phernie Lockhart, Ines Lawson, Florence La Clerc.

Marston, Rose, Maudie Martin, Ethel Meredith, Nora May, Frances McHenry.

Nesbitt, Blanche, Edna Norman.

Palmer, Clara, Aurora Platt, Gene Patriquin, Alice Palmer, Mabelle Place, Caroline Pace, Margaret Pitt.

Radcliffe, Marie, Bertine Robison, Eleanor Rose, Lotta Rose, Mrs. Stuart Robson, Genevieve Reed, Louise Ripley, V. B. Randall, Mrs. T. Ryan, Josephine Robinson, Ada Rehan, Simons, Louise E., Mrs. M. Stevens.

Taylor, Hortense, Clara Turner, Anna Taylor, Betty Thaw, Vera Townsend.

Von Poswick, Wanda, Mabel Vyvyan, Josephine Victor, L. Va.

Welford, Mrs. Louis.

MEN

Alston, Louis, Ollie Alzer, Edgar Ashley.

Bowley, Harry, Clinton Brown, W. S. Baldwin, E. G. Burns, Harry Barker, D. W. Blauvelt, Jos. E. Bernard, Jack Burnett, Malcolm Blevins, Henry Bryant, W. F. Barry, Welfrid Buckland, A. Byron Beasley.

Carew, Jas., Henry Carleton, Frank Charlton, Frank Cambria, T. J. Cooney, Guy Campbell, Eddie Corbett, Harold Claremont, Crockett and Kent.

Dickson, Chas., Malcolm Duncan, John Dewey, Arthur Deming, Wm. Davis.

Eaton, B. Elsner, T. D. Evans, Arthur Edwards, R. A. Ely.

Fawcett, Geo., Boyd Frazier, John Fisher, J. Hugh Fish, Theo. Fairbanks, Arthur Forrest, Harry Fulton.

Gatz, John, Willis Goodhue, Chas. K. Gerrard, Wm. Gillette, Burt Green.

Hewitt, H. J., Stuart Holmes, Allen Hale, Fred Hargreves, Lee Harrell, Fred Halliday, S. R. Hamilton, H. Hancock, F. L. Hare, Jerrard, Jas., Fred James, Daniel Jarrett, King, Harvey, L. Keene, Harry Kelson, Bryce Kennedy.

Lee, J. H., E. La Salle, C. W. La Fay, Jos. La Brandt, A. Francis Lane, W. L. Love, Frank Lagan, Harry Lipson.

Moore, Matt, H. P. Mamon, Geo. Melford, Edwin Maynard, Richard Morgan, Jack Marno, Wm. S. Maddocks, D. McIntosh, H. MacAuliffe, Chas. McClintock, John McCormack.

Nathan, A. E., Frank Nelson.

Owen, Malcolm.

Pitt, Chas., Albert Phillips, Harry Prow, A. C. Pringle, Harrison Profford.

Robin, G. E., Stanley Barbara, Jack Burnett, Milw. Hateliffe, Donald Robertson, Edward Peck, Stanley, Jack Harry Taylor, R. A. Stevens, C. Nick Stark, Eugene Stockdale, Fred Sumner, Wm. Schmidt, H. B. Stillman, H. Sinclair, Wm. Swan, Eugene Shakespeare.

Tibb, Richard E., Alexander Thompson, Jack Trainor.

Vincent, John R.

Wald, Jack, C. R. Williams, J. Wright, Silas Webber, Leo Williams, Chas. J. Wilson.

NEW YORK THEATERS.

EMPIRE Broadway and 40th St. Evs. at 8:15. Matinees Wed. and Sat. at 2:15
CHARLES FROHMAN, Manager
LAST WEEK
R. C. Carton's Comedy
LIBERTY HALL
with JOHN MASON
AND A SPECIAL ANNIVERSARY CAST

LYCEUM 45th Street and Broadway. Evenings, 8:15; Matinees, Thursday & Saturday, 2:15
MAURICE CAMPBELL presents
H. B. WARNER
In a New Play,
THE GHOST BREAKER

GARRICK 35th St., near Broadway. Evenings, 8:15. Mats. Wed. & Sat., 2:15.
CHARLES FROHMAN, Manager.
CHARLES FROHMAN presents
A THRILLING DRAMA OF NEW YORK UNDERWORLD LIFE.
THE CONSPIRACY
A New Play of New York Life by JOHN ROBERTS

NEW AMSTERDAM THEATER, W. 42d St. "The Home Beautiful." KLAW & ERLANGER, ... Lessees. Evenings, 8:15. Mats., Wed. and Sat. 2:15.
Klaw & Erlanger present
THE LAST WORD IN MUSICAL COMEDY.
OH! OH! DELPHINE
Cast and Ensemble of 100
Book and Lyrics by C. M. S. McLellan.

KNICKERBOCKER B'WAY & 38th St. Charles Frohman, Klaw & Erlanger, Pres. Evgs., 8:15. Mats. Wed. and Sat., 2:15.
Charles Frohman's Annual Musical Comedy Production.
Julia Sanderson
In the latest Galety Theatre (London) Musical Comedy success.
The Sunshine Girl
With Joseph Coyne, and 100 Others.

Criterion B'way & 44th St. Evs. at 8. Mats. Wed. & Sat. 2:15.
CHARLES FROHMAN, Manager.
KLAW & ERLANGER present
ROBERT HILLIARD
in ARCHIE KAYTON
THE ARGYLE CASE

GEO. M. COHAN'S THEATRE Broadway and 43rd Street.
Evgs., 8:15. Mats., Wed. and Sat., 2:15.
MAY IRWIN
(THE LIEBLER & CO., Managers)
In a new Farcical Comedy by Catherine Chisholm Cushing, entitled
WIDOW BY PROXY

GAIETY B'way and 46th St. Evgs. at 8:15. Mats. Wed. & Sat. 2:15. Phone 310 Bryant.
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"STOP THIEF"
A Straight Farce Written Around a Crook
By CARLTON MOORE

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Most Beautiful Theatre in America
Direction of John Cort. Telephone, Bryant 46
Evenings, 8:15; Mats. Wed. and Sat., 2:15.
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LAURETTE TAYLOR
In the Comedy of Youth PEG O' MY HEART
By J. HARTLEY MANNERS.

Eltinge 42d St. THEATER 42d St. West of B'way. Evenings, 8:15. Wed. and Sat. Matinees, 2:15.
New York's Newest Theater. Just W. of Times Square.
Wednesday Matinee, Feature.
The American Play Co. Announces
A New Play in Four Acts.
WITHIN THE LAW
By BAYARD VEILLER.

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DAVID BELASCO presents
A GOOD LITTLE DEVIL
BY
Rosemonde Gerard and Maurice Rostand
Adapted by ALETTA STRUNSKY and ARTHUR HORNBLOW
Notable Belasco Company

BELASCO THEATER, W. 44th St. Evenings, 8:15. Mats. Wed. and Sat., 2:15.
David Belasco presents
YEARS OF DISCRETION
A Comedy in 3 Acts by
Frederick Ratten and Fenner Leslie Sherwin.
DISTINGUISHED CAST

PALACE THEATRE OF NEW YORK B'way & 47th St. Evs., 8:15. Matinee daily at 2:15.
Management of Mr. FRANK THOMPSON
Devoted Exclusively to American and Foreign Novelties of the First Rank
RUTH ST. DENIS in JAPANESE DANCES
And Ten Other Big Acts
Prices: Evenings, 25c., 50c., 75c., $1.00, $1.50
Matinees, 25c., 50c., 75c., $1.00
Smoking in the Balcony

NEWS OF OTHER CITIES

BROOKLYN

Weber and Fields proved to be the banner attraction in Brooklyn March 31-April 5. Their appearance at the Majestic was most heartily welcomed by local theatergoers.

The Governor's Lady made its second Brooklyn appearance this season at Teller's Broadway and drew to capacity business. Emma Dunn, Emmett Corrigan, and Gladys Hanson divided honors.

Milestones, with its almost entirely English cast, made a favorable impression upon the patrons of the Montauk.

Marie McFarland and Madame? easily conquered the headline position from last week's hold at Keith's Orpheum. Harry Gilfoil, Donegan and MacDonald, Maurice and Florence Walton were among the other prominent entertainers.

Ethel Barrymore with The Twelve-Pound Look was enthusiastically received by patrons of Keith's Bushwick. Mullen and Coogan, Quartette Sisters, Williams, Thompson and Copeland, and Belle Storey won the favor of their audiences.

Miss Evelyn Watson, who for more than four years has been one of the most popular members of the Gotham Stock co., has tendered her resignation and closed with the co. April 5. She has received flattering offers from Al Woods, Brady and other prominent managers, and will possibly appear under the management of the former.

J. LESOY DAUG.

BUFFALO

Milestones at the Star March 31-April 5 pleased large and enthusiastic audiences; excellent co.; highly appreciated. The Trail of the Lonesome Pine April 7-12.

The Red Petticoat, with Helen Lowell in the leading role, at the Teck March 31-April 5. Good-sized audiences. Annie Russell will play She Stoops to Conquer and The Rivals 7-12.

In Old Kentucky at the Majestic March 31-April 5 made its annual appearance, doing big business. A Fool There Was April 7-12.

At Shea's March 31-April 5 Ethel Green sang a lot of new songs, and Lord Robert appeared as the world's smallest comedian. Edmond Hayes and co. presented The Piano Movers. Una Clayton presented A Child Shall Lead Them. Stewart Barbour, and others made up an excellent bill. Ethel Barrymore and her co. will headline April 7-12.

His audiences thoroughly enjoyed The Colonial Belles at the Lafayette March 31-April 5. Dante's Daughters will appear April 7-12.

The Hoo Too Girls at the Garden attracted large audiences March 31-April 5. Bert Baker performed in his usual finished style. The Gay Masqueraders April 7-12.

At the Academy March 31-April 5 Gertrude Lee-Folsom and co. were the headliners at afternoon performances, and Bobroe in a sketch. The Counsel for the Defense at the evening: packed houses. Rosalen Keith and Perne Rogers are featured alone with Alexander the Great April 7-12.

The Strand March 31-April 5 produced Satanor, Drama of Humanity, the added attraction was Ionic Trio.

J. W. BARNES.

PATERSON, N. J.

The Lyceum drew fine houses March 31-April 5 with The Fortune Hunter. The co. was fine, and was warmly greeted. Encore 7-12.

The Orpheum divided the week of March 31-April 5 between The Merry Burlesquers and The Merry Maidens. Business was poor, and the house closed for the season April 5.

The Empire offered The Gaiety Girls March 31-April 5 to fair houses.

The Majestic presented vaudeville and pictures March 31-5 to fair houses. The strike hurts business at all theaters.

The Opera House pleased goodly numbers with a good vaudeville bill and the Dantar Pictures.

JOHN C. BUSH.

JERSEY CITY

Edith Taliaferro and co. came to the Majestic March 31-April 5 in Rebecca of Sunnybrook Farm to fine business, and the play was much appreciated by the patrons of this house. Hunty Pulls the Strings, by the original co., April 7-12.

A Rancho Hero was well done by the Academy Stock co. at the Academy of Music March 31-April 5 to large audiences. Ben Taggart and Mary Louise Mosher were seen in good parts, and the support was, as usual, all that could be desired. Trans to Millionaire April 7-12.

The Orpheum is doing a great business with vaudeville, and the attractions are great.

Maurice Burkhard heads the bill at the Monticello Theater March 31-April 5 to very good business. The John J. Collins Amusement Co., lessees of this theater, have secured a lease of the Park, New York city.

The Great Divide was a pleasing offering at the Broadway, Bayonne, March 31-April 5 to packed houses. Miss Elliott, Miss Grober, Mr. Le Sueur, Miss Hastings, and all the favorites added to their reputations by the clever work done. The Deep Purple April 7-12.

The Bayonne Opera House has as vaudeville people: Frank Morrell, Ruth Becker, Franklyn Ardell and co., and the Hamilton Brothers. Business is very good.

The Tom Davies Trio of Motorcyclists head the bill at the Hudson, Union Hill, March 31-April 5, and it is one of the most thrilling acts ever seen here. Others appearing are: Fred A. La Duke and co., the Three Keatons, Dunbar and Turner, Oscar Lorraine, and Marion Stillman. Keller and Kerr, Pope and Uno, and Murphy and Francis. Business fine.

The Elks' big beefsteak dinner came off 8.

W. H. Moffatrick has secured the contract for all work on the new theater to be built in Union Hill, which is to be ready for opening Labor Day next.

WALTER C. SMITH.

INDIANAPOLIS

Total of benefits given by theaters here for flood sufferers, to April 2, $9,112.80. Amounts from each appear below:

The Quaker Girl with Ina Claire, Percival Knight, and a good co., was the delightful offering at English's March 24-29, which would have played to big business under happier conditions. The Seventh Chord, booked for March 27-29, could not reach here from Syracuse, N. Y., and the house remained dark until the Ben-Hur engagement March 31-April 5. The Ben-Hur co. left St. Louis early Sunday morning, March 31, and after a tedious, roundabout trip arrived here that night at 7.30. It is five years since the production was last seen here. Billie Burke in Mind-the-Paint Girl April 7, 8, and David Warfield in The Return of Peter Grimm, matinee and night, April 9, closes the season at English's.

The Shubert Murat was fortunate in having a dark week March 24-29. The local amateur entertainment Princess Bonnie, which was to have been given March 26, 26, was postponed until March 29 on account of the flood and drew a fair house. John McCormack and Rudolph Gans will give the last concert in Ona B. Talbot's annual series April 3, and Excuse Me will finish out the week April 4, 5. Little Boy Blue April 10-12.

The Great Divide, with Lelia Shaw and Albert Phillips, the attraction at the Park March 24-29, remained for the entire week, as the co. could not get out of town, and Lillian Mortimer in Betsy Bobbins, who had that date, could not reach town. For the first time in years, if ever, during the regular season, the theater was dark for the first three days of the week March 31, as Ward and Vokes were unable to reach here from Grand Rapids. The Thief April 3-5.

The Colonial, where the Holden Players were meeting with much success in The Man on the Box, was compelled to close March 29, owing to the failure of the heating and lighting plant as a result of the flood, but reopened March 30-31. The Girl in the Taxi follows.

Keith's bill March 31-April 5 included Marshall P. Wilder, Hufford and Chain, S. Miller Kent and co. in The Real Mr. G., Arthur Kern, Kennedy and Rooney, Morris and Allen, Seven Picchiani, and Dolan and Lenharr.

Benefits were the rule at all the theaters in town last week and a large sum of money was turned over to the flood sufferers.

The big benefit at English's matinee March 28, arranged by Hector Fuller, dramatic editor of the *Star*, in about thirty hours, was a big success and packed the theater. The gross receipts including the sale of flowers donated by local florists and sold by members of The Quaker Girl co. in the lobby and theater, were $1,686.15. The highly entertaining programme which was received with much enthusiasm was given by Hufford and Chain, Pat Rooney and Marion Bent, Edmond Hayes and co., and Clara Inge, all from Keith's, Ina Claire, Percival Knight, Roland Bottomley, Gilbert Childs, Harry Fairleigh and chorus from The Quaker Girl co., Eckhoff and Gordon and Lillian Pleasant from the Lyric.

Pat Rooney, playing at Keith's, increased the *News* fund by $60 selling the paper on the downtown streets March 27. Marion Bent, his wife, and Clara Inge, also at Keith's, increased the *News* fund by $118.95 taking up an impromptu collection at the performance March 27. Another collection March 28 added $140.05.

At the Park the entire receipts of The Great Divide March 27 were turned over to the relief committee. The Majestic added $385 to the fund from their three performances March 28.

In addition to their regular performances the Holden Players presented Diversions at a special matinee April 2 for the benefit of flood sufferers.

The Quaker Girl co., held here for three days on account of flood, left for New York March 30. John M. Sneckenberger, manager with the co., received a wire from New York instructing him to bring the co. to New York and close the season, as much of their future time was booked through the flooded districts.

PEARL KIRKWOOD.

PROVIDENCE, R. I.

Musical comedy was again revived at the Providence Opera House March 31-April 5 with The Merry Countess as the attraction. The change proved a popular one, good business being enjoyed during the week. Ready Money April 7-12.

The talking movies were to have remained at the Colonial March 31-April 5, but owing to lack of patronage Manager Burke closed the house after the first day's performance until April 14, when a Swedish co. will have one performance, followed by a week of moving pictures showing the scenes and views of the local fashion week.

Keith's entered into the last week of the vaudeville season with a bill quite up to the standard of its predecessors. Tom Terriss and co. led in Broncos, followed by Gallagher and Fields, Orin Richards, Juliet, Visions D'Art, Conley and Webb, Sanders and Millikin, and the talking "movies." Albee Stock co. in Alias Jimmy Valentine April 7-13.

The Empire Stock co. won new laurels with a fine performance of The Only Son, which played to good houses throughout the week March 31-April 5. Lovall Alice Taylor and Homer Barton had the leading roles. Leah Kleschna April 7-12.

The Merry Whirl Burlesquers were at the Westminster March 31-April 5 and will be followed by Ben Welch Burlesquers.

Through the kindness of Manager Lorenberg, of Keith's, the entire receipts of the Thursday matinee was given toward the fund for the Ohio flood sufferers. Manager Wendelschaefer, of the Providence Opera House, also gave a proportion of the sale of each ticket to the same cause.

H. F. HYLAND.

DENVER

Truly this (April 1) is a gala week. Sunday night at the Broadway was given a monster benefit for the Ohio flood sufferers. The boxes were auctioned off several days in advance by John Drew and James Corbett, the latter. Several brought $500 each, whilst $25 a seat was about the lowest. As a result, some $5,000 was raised by the performance. All society turned out to witness the bill, which was remarkably fine, from the opening prayer delivered by Rev. Mr. Vosburg, formerly pastor of First Baptist Church here, and included Madame Sarah Bernhardt and co. in the last act of Camille. Mr. Drew and Miss Boland appeared in F. Anstey's clever sketch, A Short Exposure. Miss Mollie McIntyre, dressed as Bunty, sold flowers in the aisles. The Valerie Sisters did their clever act; Blaedell and Webster gave their patter; Johnny Dove sang Scotch songs. All afternoon Al. Field's Minstrel organization went from hotel to hotel singing selections from their minstrel, and taking a collection at each place, which very materially swelled the receipts for this charity. In getting Madame Bernhardt and the Bunty co. to town from Salt Lake the Union Pacific broke their best record by four hours, making the trip across the divide in just sixteen hours, which meant a speed of seventy miles an hour for a large part of the time.

Madame Bernhardt was at the Orpheum this week, March 31-April 6. The best seats had long been sold.

The Broadway is held by Bunty Pulls the Strings, with Miss Mollie McIntyre in the title role. The play is delightful, and overflowing houses the rule. Tuesday evening the house was sold out for the benefit of the Globeville Day Nursery. Maude Adams April 7-9. Eddie Foy April 10-12.

The Tabor has gone over to vaudeville and pictures until next season. The continuous at low prices does splendidly at this house in Spring and Summer, for it is situated in the business district.

GRANVILLE FORBES STURGIS.

OMAHA

Our city is slowly but surely pulling itself together after the terrible tornado disaster of March 23, but the blighting effects are still keenly felt at the amusement houses. Maude Adams for the first time in many years played to only good-sized audiences at the Brandeis March 31-April 1. The Rosary April 3-5. Raymond Hitchcock April 6-10. Lew Fields April 11, 12.

At the Boyd the Eva Lang co. in The Dawn of To-morrow, with Just a Woman week April 6.

Cecilia Loftus heads the bill at the Orpheum, and is making a good impression.

The World of Pleasure co. occupied the stage at the Gayety twice daily with The Columbia Burlesquers underlined week April 6.

The Bohemian Burlesquers at the Krug.

Maude Adams donated the entire receipts of the first night's engagement toward the benefit of our tornado sufferers, and Manager Turner, of the Brandeis, has likewise given his share of the receipts for the same object. Cecilia Loftus came forward with a liberal donation in cash.

J. RINGWALT.

SEATTLE

The Man from Home March 24-30, matinees 27-29 and 30, at the Seattle, was presented in an acceptable manner before large and capacity houses. Dwight A. Meade appeared in the leading role.

At the Moore local talent presented Leaning Towers of Spring March 27, a new play by Herbert Miller, who was seen in the role of Michel, a poet, philosopher, and physician, supported by Walter MacKay, Leona Scherrer, and Dazma Hanson, who constituted the balance of the cast. It was given a fair reception by the friendly disposed audience present, but the plot lacked virility and action, though it bore the mark of originality.

Metropolitan dark March 23-28. Benefit for the Indians and Ohio flood sufferers March 29.

My Lady's Fan and vaudeville March 23-30 at the Empress.

More Sinned Against Than Usual and vaudeville March 23-30 at the Orpheum.

La Graciosa and vaudeville March 23-30 at Pantages.

Clemmer, Melbourne, and Alhambra, motion pictures, and vaudeville March 23-30 at the Grand.

BENJAMIN P. MESSERVEY.

NEW ORLEANS

With the advent of warm weather, the theatrical season here is drawing to a close. At the Crescent Neil O'Brien's American Minstrels did fairly well March 30-April 5. George Sidney April 6-12.

The Peruchi-Gruscne Stock co. at the Lyric gave excellent performances of Woman Against Woman March 30-April 5. The entire co. continues its meritorious work. A Deserted Bride April 6-12.

The Bachelors' Club Burlesquers held the boards at the Greenwall March 30-April 5. The principal feature was Miss Leoni, a dancer of some ability.

Yeaye, violinist, gave a well-attended recital at the Athenaeum April 1. He met with a most enthusiastic reception.

The many moving picture ventures continue being well patronized.

J. M. GUINYARD.

ST. PAUL

Business at the Metropolitan last week ran to the two extremes; very poor for Adelaide Thurston in The Love Affair March 23-26, and very good for Broadway Jones March 27-29. Miss Thurston was as charming as ever, but her play lacked the necessary "punch." Broadway Jones recalled former stock days. Edith Lackett and Ralph Morgan were both members of James Neill's co. at different times. John Webster is going to memorr the Valentine Stock co. here during the Summer of 1900. He was only "Jack" Webster then, and his fellow artists included Kate and Annie Blancke, Meta Maynard, Edward H. Mawson, Charles Fleming, and Robert Evans. How many remember that George C. Staley, also in the Jones cast, was once a German singing comedian? He appeared as the star of A Royal Pass at the Harris in September, 1880. The sweet refrain of his song, "Eyes of Blue, I Love You," still lingers in the writer's memory. The "Met" was dark March 30-April 2. Gypsy Love came April 3-5. Rose Maid 10-12. Divorce Question April 13-16. Elks' Minstrels April 17-19. Nazimova April 21-23. Lillian Russell April 27. W. H. Crane April 28-30.

Hanky-Panky, apparently, did well at the Shubert March 30-April 5. The co. gave a performance on the Court House steps for the benefit of the flood sufferers at the noon hour March 31.

At the Orpheum March 30-April 5: Walter C. Kelly, Bond, Benton and co., W. B. Lytell and co., Margaret Ashton, Cromwells, Gordon and Kinley, Kramer and Morton, and talking pictures.

Agnes Lee and co. in sketch by local writer. W. F. Sailor, called The Test: Willie Ritchie, Nathal Trio, Barnes and Robinson, and Lavino and Nelusco at the Empress.

Billy Watson's Beef Trust perambulated at the Grand.

Flood sufferers were given benefits at Auditorium April 1-5.

JOSEPH J. PFISTER.

HARTFORD

Robert Mantell in repertoire week March 24, played to good houses, weather considered. In his six portrayals, five of them Shakespeareans, he not only showed great technical skill, but gave a distinct individuality to his characters.

Lillian Russell's beauty lecture at Parsons March 31 was listened to by a rather small but attentive audience. It was illustrated by Kinemacolor pictures of herself.

In the Barracks, a military opera, heads the bill at Poli's this week, April 3, and has been drawing almost capacity houses. This "Lasky act" considered his best, is finely presented by such principals as Nellie Brewster, Myles McCarthy, and Frank Butterworth, ably supported by a large chorus. The other acts on the bill were well received.

The Hartford, vaudeville and pictures, has had especially good business, and other low-priced theaters have drawn well, pictures of the Omaha tornado ravages being featured in nearly all of them.

The feat of making the old State armory into a picture theater in two weeks is now under way, much of the new interior having been built in sections outside of the building. Kinemacolor pictures will be shown.

The Trinity College students are working hard on their coming production of 7-20-8, by Augustin Daly, which promises to be one of the best amateur offerings Hartford has had in a long time.

LAWRENCE SHEPARD.

SPOKANE

Mutt and Jeff played to good business March 26, 27. Capacity houses greeted On a Roof Garden, a girlless comic opera, played by members of the University Club, of Spokane, under direction of Donald Macdonald, of New York.

Theatergoers received Fortune Hunter enthusiastically at the American. Justine Wayne as Betty Graham was delightfully captivating, and Henry Hall in the title-role was well cast. Ruth Lechler as Josie Lockwood, Grace Johnson as Angie, and Huron Blyden as Sam Graham all pleased. The Thief is underlined.

F. D. Hawkins was in Spokane this week, March 29, looking up the possibility of bringing the New York Philharmonic Orchestra to this city in May, 1914. The Chamber of Commerce and prominent musicians are arranging for the appearance.

To aid the flood sufferers in the Middle West, the Spokane Ad Club had a benefit at the Pantages, April 3: half of the admissions went to the fund.

The Al. G. Barnes's Three-Ring Wild Animal Circus will give two performances in Spokane May 16, 17.

The University of Michigan Glee and Mandolin Club gave a concert April 7, under the auspices of the local Michigan club. This is the thirty-ninth annual tour of the club.

Harry C. Hayward, manager of the new Spreckels at San Diego, who for many years was manager of the Auditorium in Spokane, is visiting in this city for a few weeks. Mr. Hayward announces he will spend two months each year in Spokane in the interests of the Hayward-Larkin Advertising Co.

The Whitman College Glee Club gave concerts at the Central Christian Church March 28, 29.

W. S. MCCABE.

MONTREAL

At His Majesty's March 31-April 5 The Old Homestead held the boards and drew good business. Presented by a capable co. and those who went seemed to enjoy it. Milestones April 7-12.

Primrose and Dockstader's Minstrels attracted good crowds to the Princess. The musical numbers were especially good and there were several amusing comedy numbers. Chocolate Soldier April 7-12.

Sam Chip and Mary Marble in The Land of Dykes were headliners at the Orpheum; a neat act prettily staged. McMahon and Chappelle were funny in How Hubby Missed the Train. C. Mack and co., the Three Leightons, the Brunette Bicyclists, and the Welsans made up a good bill. Emeline Benner has a phenomenal voice. The Golden Crook Extravaganza co., with Billy Arlington featured, provided a good entertainment at the Gayety, and the Russian Dancers proved a drawing card.

The stock at the National presented a clever French revue.

Mrs. E. Wilson-Smith, Jr., of Montreal, in operatic selections, is the feature in vaudeville at the Francais.

W. A. TREMAYNE.

ST. LOUIS

Billie Burke in Pinero's musical comedy, The Mind-the-Paint Girl, at the Olympic March 31-April 5, played to good business. The Quaker Girl, with Victor Morley April 6-12.

The Passing Show of 1912, presented by the Winter Garden co. at the Shubert March 31-April 5, met with appreciation. In the cast are Trixie Friganza and Charles J. Ross. Eugene and Willie Howard made the vocal hit of the occasion. Henry W. Savage's fun furnishing Pullman carnival, Excuse Me, with Willis P. Sweatnam as the porter, April 6-12.

Cosmo Hamilton in his new play, The Blindness of Virtue, at the Century March 31-April 5, played to good business. Julian Eltinge in The Fascinating Widow April 6-12.

Bought and Paid For opened a four weeks' engagement at the Garrick March 31. Charles Richman gives an excellent presentation of Stafford. Enthusiastic audiences.

Over Night, at the American March 30-April 5, proved to be the same very popular farce-comedy. Florence Earl, Ann Bert, Francis J. Gillen, Margaret Williams, Thomas Emory and all the others long identified with the piece brought the show to its accustomed level of hilarity. Mrs. Wiggs of the Cabbage Patch April 6-12.

Rube Welch and Kitty Francis, with their Frolics of 1912, occupied the La Salle March 30-April 5. A tabloid edition of The Military Girl April 6-12.

A comedy built around incidents of life at watering places was given for the first time here March 30 by the German Stock co., with Richard Leusch, of the Pabst Theater, Milwaukee, in the principal role.

Zaliah, the Oriental dancer, and her own co., occupied the Standard March 30-April 5.

The new Behman Show, with Lew Kelly and the Watson Sisters, put up a diverting bill of burlesque at the Gayety March 30-April 5.

VIVIAN S. WATKINS.

PITTSBURGH

Pittsburgh witnessed William Hodge in his new play The Road to Happiness, at the Alvin week of March 31, playing to S. R. O. business. Monday night's audience bubbled over with enthusiasm and the star was called out for a "speech." The entire cast, which was a praiseworthy one, included William McVay (a Pittsburgh favorite), Adia B. Wilson, George B. Lund, Howard Morgan, Taylor Carroll, E. A. Eberle, G. A. Contts, Edwin Melvis, Albert Amberg, Gertrude Hitz, Helen Fulton, Ida Vernon, Elizabeth Baker, and Marie Haynes. Mrs. Leslie Carter in repertoire April 7-12, then returns The Passing Show.

The Harry Davis Players, at the Duquesne, presented The Chorus Lady March 31-April 5, and it is safe to say this was one of their best offerings this season. Lillian Kemble and Charles Gunn, in the leading roles, both scored heavily and the entire cast was creditable.

The Man from Home is the offering April 7-12.

The Nixon had Man and Superman March 31-April 5, which greatly pleased. Robert Loraine (who has just returned to the United States after an absence of several years) gave a finished and praiseworthy performance. Emily Stevens, Charles Harbury, and Alfred Hickman gave able support. Frances Starr in The Case of Becky April 7-12. Ben-Hur underlined.

Mutt and Jeff was again seen at the Lyceum week of March 31, drawing good houses. The cast is practically unchanged. Norman Hackett

in A Double Deceiver week of April 7 and The Shepherd of the Hills will follow.

A good and varied bill attracted at the Grand March 31-April 5, including Gus Edwards's Kabaret, Ward and Curran, Truly Shattuck, and Andrew Kelly, J. C. Nugent in The Regular and The Window of the Haunted House will be prominent on bill April 7-12.

The New York Philharmonic Society was heard in concert April 4 at Memorial Hall, with Maude Powell as soloist.

A matinee performance was given at the Alvin April 1 for the benefit of the Ohio flood sufferers. Those who rendered their services were the Harry Davis Players, Gus Edwards's Kid Kabaret, from the Grand; William Hodge, from the Alvin; Trocadero Burlesquers, from the Gayety; specialty from Mutt and Jeff co., at the Lyceum, and others.

The Trocadero Burlesquers was the offering at the Gayety week March 31, drawing largely. The Knickerbockers is heralded for April 7-12, with Odiva as an added attraction.

DANIEL J. FACKINER.

TOLEDO

After a lull of several weeks, the Valentine Theater came into its own this week, April 1-5, with May Robson, Fine Feathers, and Henry Miller as the attractions. All three shows fared well, May Robson was seen in her new piece, A Night Out. She is a most charming comedienne and is seen at her best in her new piece. The same all-star cast as seen in New York played Fine Feathers in Toledo. Every available seat in the Valentine was occupied. The show was one of the big treats of the season. Robert Edeson, Wilton Lackaye, and Rose Coghlan scored heavily. Max Figman was also seen to advantage.

Henry Miller in The Rainbow closed the week. He also did good business and his support was excellent.

Eugenie Blair in Madame X was seen at the Lyceum all week. Business was good and the co. above the average.

Vaughan Glaser in The Melting Pot is booked for next week.

The Buhler-Sabine Players put on The Ne'er-Do-Well this week at the Auditorium. Each member of the company was well cast. Business fair. For their closing week the co. has chosen Charlie's Aunt. The Buhler-Sabine Players will leave for a ten weeks' engagement at Memphis, Tenn., April 13.

The American has again been reopened with musical shows on a ten and twenty cent scale. The District Leader was the attraction this week. The attraction was good for the money. Business fair.

Robert T. Haines in The Coward headed the Keith bill this week. A skit called Won by a Lar was good. Crowded houses were in vogue all week. Manager Pearlstein announces the Keith Stock co. will open their season here April 14, with Sampson as the attraction. Fay Bainter will be leading lady. The remainder of the cast will be announced next week.

BERT WOOD.

CINCINNATI

After playing Cincinnati March 17-22, Sothern and Marlowe opened in Lexington, Ky., March 24 for three days. From there they were to go to Columbus, O., but by that time Columbus was not only inundated, but it was impossible to get there by railroad. From Columbus they were to open in Detroit March 31, and after closing in Lexington, Ky., a serious problem confronted their manager, Clayton Wilstach, as to how to move the co. from Lexington to Detroit. Travel through Ohio and Indiana was cut off entirely. Mr. Wilstach came to Cincinnati and by conferring with the railroads here he was able to route them as follows: Co. left Lexington March 28, going to Harriman Junction, Tenn., over the S. and C., and there they connected with the Southern Railway, and proceeded to Bristol, Tenn., thence over the L. and N. to Lynchburg, Va., where connections were again made with the Southern, which took them to Washington, D. C. There the Pennsylvania line was resorted to, and over that system they were taken to Canandaigua, N. Y., and thence to Buffalo over the New York Central lines. And from there the last stage of the journey was made over the Michigan Central to Detroit. This is probably the most circuitous journey ever made by a theatrical co. which had to travel many times its original mileage to reach destination in time for opening.

Nora Bayes and The Sun Dodgers co. left Cincinnati Saturday night, March 29, en route to Washington, D. C., and to that city it was necessary to use the same routing that was taken by the Southern and Marlowe co. All mail between Cincinnati and the East is carried over the same route until direct connections are opened up.

John F. Royal, the new manager at Keith's, ably proved himself a capable man by overcoming the difficulties that beset his path the first week of his work in Cincinnati. With nearly all of his bookings disarranged he was able to offer his patrons a hard working and capable man in his job, one of the best bills that Keith's has had this season. When then the high water here and the floods in the surrounding territory threatened to completely darken his house, he booked into the city a strong bill of high-class acts. He is to be congratulated for such splendid work, and the Keith interests for having such an efficient man at their head in this city. Although Mr. Royal was connected with the Boston Post for ten years, he is one of the youngest managers in the business, coming here from Boston, where he was affiliated with the Keith interests for a year and a half.

JOHN REDMOND PACOMA, Jr.

MINNEAPOLIS

At the Metropolitan, March 23-25, Broadway Jones drew good houses, bringing back as leading woman Edith Luckett, who is a great stock favorite here, and establishing Ralph Morgan, who has Cohan's role, as a resourceful player. John Webster, Grace Morrissey, Carolyn Lee, and Marie Tavior are prominent in the support. Adelaide Thurston followed for the last half of the week in The Love Affair, and Gypsy Love opened March 30 for four nights, Phyllis Partington and Arthur Albro winning excellent notices. The music is greatly admired, but there is much adverse comment on the comedy element. Alice Lloyd in The Rose Maid April 6-9.

Harry Lauder week opening March 31, with daily matinees, at the Auditorium. The Shubert was well filled evenings, but the matinees were only fairly well attended. He is surrounded by a vaudeville bill of no particular merit. Everywoman comes week April 13.

The Bijou Players put on The New Sin in fairly creditable manner, although it is not the sort of thing for which they are best adapted. Ross Birchett as the wealthy brother walked away with the honors, while C. D. Brown did well doubling the money lender and the cockney landlord. Lloyd Sabine, Louis Hollinger, C. J. Emerick, and Hugh Adams completed the cast. The Divorce Question follows.

Ralph Herz failing to appear, Daisy Harcourt was substituted at the Orpheum, with Minnie Dupree in Alfred Sutro's sketch, The Man in Front, as the headliner. Menlo Moore's Mother Goose opened the bill at the Miles, and the Piano Boys were the feature at the Unique.

CARLTON W. MILES.

SPRINGFIELD, MASS.

The Garden of Allah did a tremendous business March 24-29 at the Court Square. It was a fine performance, in which Dorothy Donnelly, Edward Mawson, and Frank Kingston led in honors. A group of singers from the Boston Opera co., Jose Mardones, Romella, Sharlow, Donvanni, Scotney, and White, and Springfield's contribution to the grand opera stage, Ernestine Gauthier, gave single acts from Faust and Martha and a concert programme March 29. Lillian Russell showed how to live 100 years April 4.

The Little Millionaire April 7-9. The Merry Countess April 9, 10. Bunty Pulls the Strings April 14 and week. John McCormack, the Irish tenor, April 24.

Poli's spring a surprise by announcing Summer stock beginning April 7, a month earlier than usual. This is taken to anticipate the opening of Goldstein's new Broadway Theater next month, which is to be devoted to stock. Get-Rich-Quick Wallingford will be Manager Wrighter's first offering. Carl J. Brickert will be leading man again, and Ethel Clifton leading woman. The stage director is Augustin Glassmire.

Most of the moving picture houses gave Ohio flood benefits for one day last week.

EDWIN DWIGHT.

NEWARK, N. J.

The Aborn English Grand Opera co. began a season of three weeks in the Newark March 31 with Faust. Edith Helena and Phœbe Crosby alternating as Marguerite, Leonid Samoloff and Eugene Battain as Faust, George Shields as Mephistopheles, Lewis James and Morton Adkins as Valentine, Jane Herbert as Siebel, Hattie Belle Ladd as Martha, and Benedict Ephesus as Wagner. Carlo Nicosia conductor. Large audiences turned out. The latter part of the week Lohengrin was given, George Shields as Henry I., Leonid Samoloff and Eugene Battain as Lohengrin, Lewys James and Morton Adkins as Telramund, Julie Grant as Gottfried, Jane Herbert as Ortrud, Arthur Green as Herald, and Edith Helena and Phœbe Crosby as Elsa. Newark is greatly enjoying this opera treat.

Next week, Madame Butterfly and Il Trovatore. Week of April 14, The Tales of Hoffman, Lucia di Lammermoor, and Hansel and Gretel.

Little Women played to crowded houses in the Shubert March 31-April 5. A more capable, well-balanced co. could not be found. Eva Tanguay April 7.

The Payton Stock co. presented in the Orpheum Carmen March 31-April 5, with all the Payton favorites in the cast. In the Bishop's Carriage April 7.

The Jacobs Stock co. presented Three Weeks at the Jacobs March 31-April 5. The Devil April 7.

William Hawtrey and co. headed the bill in Proctor's March 31-April 5. Others were: Marguerite Donegrie, Willard and Cain, Minnie Allen, Hoey and Lee, Silvers, Lawrence Crane, Rae Fenton, Lina Pantzer, and Mermaids.

Lottie Williams, always a big favorite here, presented On Stony Ground in the Washington April 3-5, and was well received.

Frankie Heath and Dixon's Big Review in Minor's March 31-April 5.

The Winning Widows in the Gayety March 31-April 5.

GEORGE B. APPLEGATE.

DETROIT

At the Garrick March 31-April 5 Sothern and Marlowe played to capacity houses in Shakespearean repertoire. The Dressler Players follow and Harry Lauder comes April 14.

The bill at the Temple March 31-6 was headed by the Galloway and Kaufman co. in The Little Mother and proved to be another good week.

Julian Eltinge in The Fascinating Widow held the stage at the Detroit Opera House March 31-April 6. The Rose Maid follows.

The Lyceum catered to capacity houses March 30-5. Madame Sherry being the offering. A heavy advance sale is reported for engagement of Ward and Vokes in A Run on the Bank, beginning April 7.

Ned Wayburn's Six English Ballet Girls were featured at Miles March 31-April 6.

Burlesque was represented in Detroit March 30-April 5 by the Bowery Burlesquers at the Gayety and the Girls from Joyland at the Avenue.

ELTY A. MARONI.

ATLANTIC CITY

Grace Filkins in Love Leash played here entire week of March 31, local papers agreeing that the deficiency of Miss Filkins's acting possessed much charm, but that the play was exceptionally wordy and lacked dramatic interest; audiences fair. Milestones April 7, 8. Officer 666 April 10-12.

The famous Edison talking pictures, known as the Kinetophone, will be shown at the Savoy week of April 7, under Keith billing. A special invitation showing was arranged for about fifty local newspaper men on Saturday, April 12, at one o'clock.

Following a three-day engagement of the Sarah Bernhardt pictures in Queen Elizabeth, March 31-April 2, the City Square will continue its anniversary celebration 7-9 by showing James K. Hackett in The Prisoner of Zenda. These Famous Players films are attracting large houses at the low prices of 10 and 20 cents.

A three-act comedy, My Niece from New York, was capably given by members of the Alumni Association of the Atlantic City High School at the Morris Guards Armory April 2. Considerable talent was shown in acting the comedy, members of the cast having previously taken part in High School plays. Other local amateur productions scheduled for early production include Erminie, by the St. Nicholas Dramatic Club, and another play by the Star of the Sea Club.

ARTHUR G. WALKER.

KANSAS CITY

When Dreams Come True, the new musical comedy recently produced with Joseph Santley as the star, was the Shubert offering March 30-April 5, playing to good business. The production has a good many rough spots as yet and the first act is a little slow, but the action quickens in the second session, and it seems, with a few changes, that Philip Bartholomae's first offering in the musical field will be a success. Mr. Santley proved himself a capable singer and dancer, and with his good looks promises to be a winner. Marie Flynn, John Slavin, and May Vokes contribute greatly to the success of the piece, the comedy of the latter two being of their usual high order. The general score is excellent and, although no particular song number stands out prominently, several are catchy. The settings are unusually attractive. Harry Lauder April 6-12.

The Quaker Girl played the week at the Willis Wood March 30-April 5, to excellent business. Victor Morley was featured in the production, which was pronounced one of the best of the season. In the support were Natalie Alt, who played the name part in a most charming manner, and Amy Lesser, Edna Furry, Murray Stephen, and Phil Moore, all of whom pleased immensely. Fine Feathers April 6-12.

The Grand had Excuse Me March 30-April 5, playing to a very satisfactory week's business. Willis P. Sweetnam and a capable co. were well received. A Modern Eve April 6-12.

McIntyre and Heath, old-time Orpheum favorites, were the headliners at that theater March 30-April 2, playing to the usual big business. Other acts also pleased.

The customary big bill at the Garden March 30-April 5 was headed by the Pekin Mimicry, William Schilling and co., and Joe McGee, all of whom were big hits, while other acts on the bill also shared in the applause.

Nick's Roller Skating Girls had the topline honors of the Empress bill March 30-April 5, and the act, which was of a novelty nature, pleased greatly. Other acts also fared well.

The London Belles held the boards at the Gayety March 30-April 5, opening to two big Sunday audiences. The attraction was a hit. Behman Show April 6-12.

The Century had the Jardin de Paris Girls for the week beginning March 30, opening to the usual big business. Lee Stevens and Lydia Joupy headed a capable co. Bohemian Burlesquers April 6-12.

Madame Harriet Labadie at the Shubert April 5 in an interpretation of the play To-morrow.

Manager E. P. Churchill, of the Garden, is about able to resume duties at his theater after an attack of pneumonia lasting the past three weeks.

D. ERNEST CAMPBELL.

RICHMOND, VA.

The Daughter of Heaven March 27-29 pleased nice houses at the Academy of Music. The Mikado (local) April 1-3, to good business. Bunty Pulls the Strings April 4, 5. Mrs. Fiske in The High Road 7.

Billy B. Van in A Lucky Hoodoo March 31-April 5 to good business, at the Bijou. Thurston April 7-12.

Maxim's Models, Georgette, Haverlocks, Jennings and Wilson, Tambo Duo, and pictures at the Colonial March 31-April 5. Business always good.

Marx Brothers in Mr. Green's Reception at the Empire.

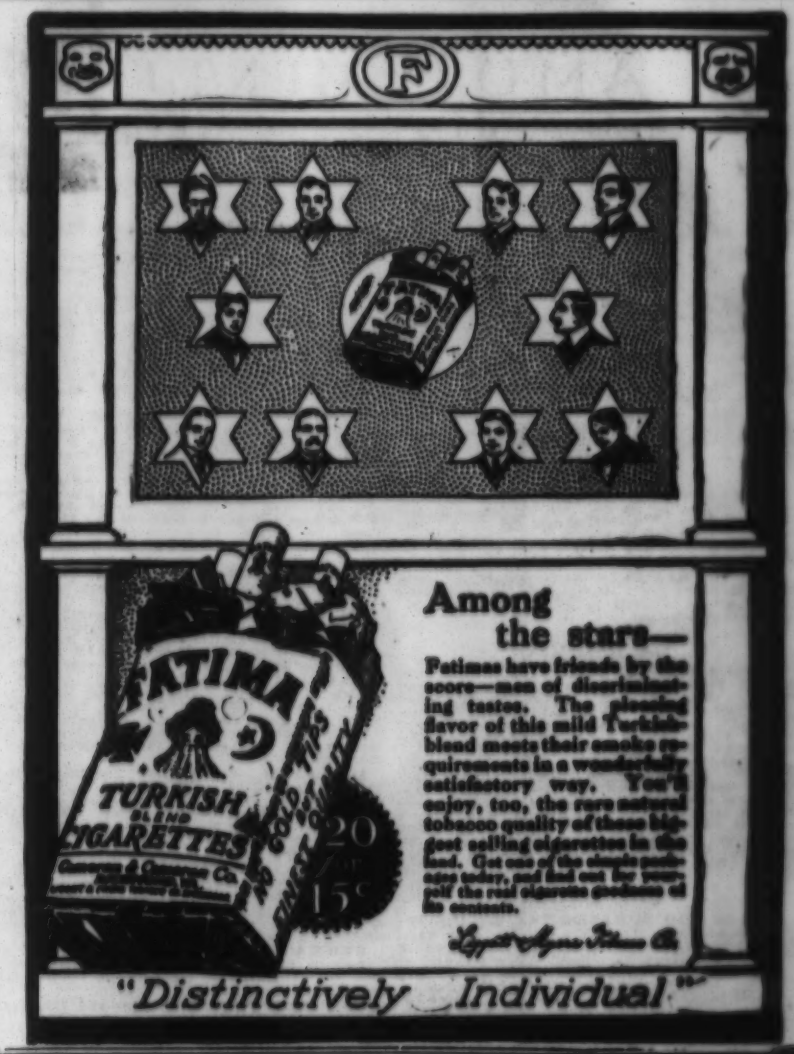
W. G. NEAL.

PROTEGE OF JULIA MARLOWE

In a one-act play entitled The Kleptomaniac, recently presented by the Larchmont Dramatic Society, Miss Kathryn Butterfield, a protégé of Mrs. E. H. Sothern, made her stage debut before an audience of some 500 people. Despite the fact that the cast was made up entirely of young women, the play was acted in a very satisfactory manner.

COLUMBIA PLAYERS AS BRIGANDS

Columbia Players, after their week's run of Offenbach's Les Brigands, at the Hotel Astor, will move to Washington, D. C., for a performance in the Belasco Theater on April 17, and from there to the Alvin Theater, Pittsburgh, Pa., afternoon of the 18th.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ACTORS' CHURCH ALLIANCE NEWS

Headquarters, 354 West Fifty-fifth Street, New York.

Last Thursday were held the regular monthly business meetings of the Actors' Church Alliance and the New York Chapter and of the Actors' Guild. All of the officers of the Alliance and the different members of the Executive Board, Advisory Board, Associate Members, Actors' Guild, and Actors' Church Alliance were present, as were also Mr. and Mrs. Frederick Harris, Mr. and Mrs. Frederick Bond, Mr. and Mrs. Frederick Perry, Mr. and Mrs. Frederick Matthews, Mr. and Mrs. Frederick Bentley, and Mr. and Mrs. Frederick Lawrence, all of whom are deeply interested in the work of the Alliance. Mr. and Mrs. John Hayes, of San Francisco, were also present. Considerable time was spent in discussing plans and methods of procedure towards establishing a local chapter of the Alliance in that city. After the completion of the routine business, it was decided to move the present headquarters and to secure a new lease on the present headquarters and floor, on account of the generous offer of Miss Irene Lawford, who has offered to furnish the new quarters at her own expense. The new headquarters will be at 1 West Sixty-seventh Street, Lincoln Square Building.

WALTER E. BENTLEY, Secretary.

HARRY CORSON CLARKE ROBBED

Harry Corson Clarke, the American comedian, has established his claim to the fraternity of a full-fledged actor. Late in February the Grand Hotel at Appleton, N. Y., was robbed by a competent burglar and Clarke's little hoard of $517 ($15,000) was among the swag. Jewelry valued at $3,000 ($15,000) was overlooked, and the room next to Clarke and his wife, occupied by his niece, Grace Earling, was not troubled.

SALLIE FISHER MARRIED

Sallie Fisher, the musical comedy star, who has recently been playing in vaudeville, was married recently in Memphis, Tenn., to Arthur Houghton, a theatrical manager, as report has it. The exact date of the ceremony is unknown to Miss Fisher's friends.

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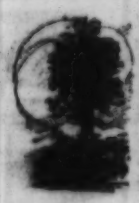

ALABAMA.

MOBILE.—LYRIC: Valeska Suratt in The Kiss Waltz March 31 pleased good business. Atlantic City Minstrels 1-5: good, to large business. Since the destruction of Mobile Theater by fire in January all theatrical attractions have been handled by the Lyric in a satisfactory and profitable manner. In future this house will present tabloid attractions on the Wells circuit.

ANNISTON.—NEW NOBLE: Dark for thirty days, opened March 31 with motion pictures and high-class vaudeville. Four picture houses open to good business.

SELMA.—ACADEMY OF MUSIC: Madame Sherry March 27 to moderate business. Louis Mann 1. Neil O'Brien's Minstrels 7.

ARKANSAS.

LITTLE ROCK.—KEMPNER: A Butterfly on the Wheel March 25, 26; performance and business good. Rika Minstrels (local) 27, 28; good business. Bought and Paid For 27, 28; excellent co.; good business. Pickert Stock co. in Kearney from Killarney 30 pleased good business. —ORPHEUM: Three Musical Millions, Dal Conte Trio, De Marest and Doll, Risks and Rowshers, Carletta 23-29; one of the best bills of the season; good business. —OSTRICH FARM: Walzer Brothers and co., Cates and Lammers, and Fred Owens 23-29; fair attendance.

CALIFORNIA.

OAKLAND.—MACDONOUGH: Kolb and Dill in Holly Tolly March 23; good performance, to fair attendance. The Concert 24-26; good production; attendance satisfactory.—LIBERTY: Bishop's Players presented The Thief 24-29; clever actins; capacity houses.—COLUMBIA: Dillon and King in Just Married 23-29; production medium; attendance fair.—ORPHEUM: Good all-around bill 23-29 to big business.—PANTAGES: Interesting programme 23-29; good attendances. Orpheus Club annual concert at the Liberty 26. A fire in the operator's room at the Majestic 24, created a panic among spectators; flames destroyed motion picture apparatus. Clara Butt-Kennedy Rumford Concert at the Liberty 4.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: Ramsay Mc March 24; fair business. Rose Stahl in Maggie Pepper 28; excellent co.; pleased S. R. O. John Drew 31. Bunty Pulls the Strings 1. Eddie Foy 14.—BURNS: Y. M. C. A. Star Course. Ben Greet Players 24 pleased capacity. —EMPRESS: Moving pictures and vaudeville. Nick's Roller Skating Girls, Marie Stoddard, George Leonard and co., Gilbert Loos, Lola Stedtman, Pealbeck, Les Adler 23-28; pleased good business. James Corbett, George Palmer, Moore and Florence Billiet, Frank Pierce and Alice Mange, Great Gardoss, Laura Both, and Al. Rose 2-4.

CONNECTICUT.

WATERBURY.—JACQUES: The Poll Stock co. in A Man's World March 31-5; biz business. James Devine, for the last thirty weeks doing comedy in the local Poli Stock co., has by his ability and earnest work become one of the most popular members of the co. His recent successes have been Father Kelly, in The Rosary; Pals Fane Kid, in The Greenhound, and Mr. Felix, in The Talker.

WILLIMANTIC.—LOOMER: The Little Millionaire March 29; packed house greeted most brilliant performance ever seen in this city. Myrtle-Harder co. 31-5; a box-office wonder; capacity; eliminating ladies' tickets and gift coupons. Manager F. E. Dorman's Gem, donated proceeds of 31, matinee, $22.20 to the flood sufferers.

MERIDEN.—POLI'S: The Little Millionaire March 26; large and well pleased audience. The Arthur Chatterdon Stock co. 31-12, presenting first half of week The Man of the Hour, Paid in Full, The Sign of the Four, and The Squaw Man; good business; pleased.

FLORIDA.

JACKSONVILLE.—DUVAL: Al. Bartlett's Own in tabloids March 17-23; poor business. When the Toys Awake (local) 24, 25; good business. Bought and Paid For 27, 28; excellent co.; good business. Pickert Stock co. in Kearney from Killarney 30 pleased good business. —ORPHEUM: Three Musical Millions, Dal Conte Trio, De Marest and Doll, Risks and Rowshers, Carletta 23-29; one of the best bills of the season; good business. —OSTRICH FARM: Walzer Brothers and co., Cates and Lammers, and Fred Owens 23-29; fair attendance.

GEORGIA.

MACON.—GRAND: School Days week March 24; good. George Evans's Minstrels 29 (matinee and night); splendid; good houses.—PALACE: Musical Trio clever; good and pleasing. —MAJESTIC: Allen and Kenna's musical comedies fine.—LYRIC: Snowball Jackson comedies pleasing large crowds.

ATHENS.—COLONIAL: The John Lawrence Players pleased good audiences each evening. Repertoire indefinite. George Wilson's Honey Boy Minstrels 31 gave most excellent performance to a house packed from pit to dome; S. R. O. before curtain rose.

IDAHO.

BOISE.—PINNEY: Dark March 24-29. Hyer's Vaudeville co. 31-5. Local lodge of Elks has started breaking ground for Elks' home, which will adjoin the Pinney Theater. It will be four stories high and cost $75,000.

ILLINOIS.

AURORA.—GRAND: The Blindness of Virtue March 24 to fair business. Trail of the Lonesome Pine 27, good co., to medium business. Henrietta Crosman in The Real Thing 29; good co. and business; pleased. The Girl at the Gate 30; two performances, to good business. The Balkan Princess 4. Broadway Jones 5. A Modern Eve 6.—ORPHEUM: Vaudeville: Grace Hazard and co. to Mrs. Murphy's Second Husband. Falls and co., Eva Prout, Connelly Sisters. Robert and Clare 27-30. The Pink Widow (tabloid) 31-5; good business all week.

ELGIN.—GRAND: Vaudeville March 27-30: Sherman and Fuller, Dick Ferguson, George Nagel and co., Hugo Lutgens, Six American Beauties; excellent bill and business. Brindamour, handcuff man; Tom and Edith Almond, Fred Morton, Clark Sisters and Sterling, O'Neil and Walmsley; 31-2; good business; pleased.—STAR: Oliver Twist pictures 30, 31 pleased good business. Arthur Chapman will present The Pink Widow (tabloid) at Grand 3-6, with Jessie Webster, singing comedienne, and Al. Zimmerman, Irish comedian.

EAST ST. LOUIS.—AVENUE: Vaudeville and pictures March 30-4. Kalla Pasha, Alfred Tarrel, Monroe Singing Three, John B. Vincent, the corkologist; Carter Carlos, the Franco-American impersonations; good houses and good co. —LYRIC: Attractive billboards and good films brought out packed houses.—EARL: Pictures and accidental vaudeville. Condell Stock co.; good houses and fair co.—ODEON: Moving picture to packed houses.—HOME: Excellent films to fair houses 30, 31. Chicago Glee Club 26.

DIXON.—OPERA: Frank Winninger and co. in repertoire: The Village President, A German Gentleman, A Stranger from Berlin, Our Cousin Fritz, and John the Janitor; pleased capacity business. La Grande Trio in vaudeville pleasing March 23-30.—FAMILY: Excellent motion pictures to good business 23-30.—PRINCESS: Excellent motion pictures to good business 23-30.

GALESBURG.—AUDITORIUM: Madame X March 26, and The Girl at the Gate 27, pleased large houses. Henrietta Crosman in The Real Thing 28; good attendance. A Bunch of Keys (matinee) 29; fair business. Our Wives 1. The Quaker Girl 4 cancelled. The Blindness of Virture (matinee) 5.

DECATUR.—POWERS: The Spring Maid March 25 pleased a fairly-good house. The Blindness of Virtue 27; first-class production to a small but appreciative house. The Quaker Girl 30 canceled at the last minute on account of high waters.—EMPRESS: Vaudeville to good business week 30.

QUINCY.—EMPIRE: Norman Hackett in A Double Deceiver March 21; large and well-pleased audience; excellent and meritorious performance. A Pair of Country Kids 30, matinee and evening, to good business and satisfaction. Quaker Girl 1. Fine Feathers 2.

STREATOR.—PLUMB: The Trail of the Lonesome Pine March 24; fair business; excellent co. The Girl at the Gate 28 pleased good attendance.

CANTON.—PRINCESS: Mutt and Jeff March 31 pleased capacity.

PRINCETON.—APOLLO: Madame X March 27 pleased fair house. Blindness of Virtue 4.

INDIANA.

HAMMOND.—HAMMOND: The Oberammergau Theater Troupe presented Der Amerikanische Sohn and Armenraech und Edelweiss March 26, 27; excellent and highly appreciated to only fair business. The Strolling Players 28; poor co., to poor business. A Thief for a Night 29; initial performance; small audience; tremendous applause. Jack Barrymore was in the stellar role as the "scientific crook." Countess Coquette 30; good co.; pleased fair house.—ORPHEUM: Miss Nobody from Starland 27-30; snappy musical; highly pleased to capacity; entire proceeds for six days turned over to flood sufferers.

SOUTH BEND.—OLIVER: Rainey's Hunt Pictures March 24-30 to good houses; excellent motion pictures. Tully Marshall in The Talker 29; splendid play and co.; two fair houses. Mrs. Leslie Carter in Kassa 31; well acted and pleased. Vera Allen in The Countess Coquette 2. Missie Hajos in The Rose Maid 3.—AUDITORIUM: Wright Huntington Stock co. in The Crisis 23-29, The Battle 30-5; business good.

CRAWFORDSVILLE.—MUSIC HALL: The Nautical Knot March 26 (home talent); played S. R. O. matinee and night. Pictures 28, 29 pleased good houses. Pictures 31; good show and business. Excuse Me 3. Real Thing 4.—JOY: Pictures 24-29 pleased excellent business.—THEATORIUM: Pictures 24-29; good houses and business.

HUNTINGTON.—HUNTINGTON: Light Eternal March 24 pleased good business. The House That Jack Built 26, 27, by local talent, to two well-filled houses. Spring Maid 31; excellent co. played to big business. General Tom Thumb co. 1, 2. Butterfly on the Wheel 7.

MICHIGAN CITY.—ORPHEUM: A Night at Maxim's March 27-30; good shows to good business. Richards Vaudeville co. 31-2 drew good houses and pleased. Al. G. Field's Minstrels 14.

ANGOLA.—CROXTON OPERA HOUSE: Freckles March 25; splendid co., to fair business. Thomas Brooks Fletcher (Lecture) 28; packed house. Lyman H. Howe 4.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: Thelma March 20 to fair business; capable cast; headed by Alice Hondin Hughes. The Servant in the House 5. The Welsh Choir 11. Obrecht Stock co. 17-19. Dubinsky Brothers, who have featured The Price She Paid in this territory this season, announce Forty-five Minutes from Broadway next season; also three cos. playing The Price She Paid. A bill is pending in the Iowa Legislature to allow cities and towns of this State to levy not to exceed a two-mill tax to buy or build and operate a municipal theater, if approved by a majority of the voters. Mr. and Mrs. Leonard A. Hammett (Miss Griffin), who were well known in repertoire circles in this territory a few years ago, are now making good in vaudeville in a sketch entitled Her Husband's Sweetheart. Henry W. Link, who was until lately associated with Lew Elliott in a Thelma co. announces he will soon send out a co. of his own playing this piece.

DAVENPORT.—BURTIS OPERA HOUSE: The Trail of the Lonesome Pine March 23 pleased a fair-sized audience. New York German Theater co. 24 in Der Rintaspring satisfactory to fair business. Maude Adams 25 gave the best of satisfaction before large and appreciative audience at advanced prices. House dark 26, 27. A. O. H. Entertainment (local) 28. Norman Hackett 29 in A Double Deceiver pleased two good-sized audiences. The Balkan Princess 30; well received; two performances. Eddie Foy 31; well enjoyed by liberal patronage. House dark 1. Quaker Girl 2. Everywoman 4-6. At the Orpheum the Harmonie Concert, with Herbert Miller, baritone soloist, 29. Theodore Thomas's Orchestra and soloists: Florence Hinkle, soprano; Bonella Wirtzman, contralto; Lambert Murphy, tenor; Henri Scott, bass; Leo Weisenberg, violin, May 1, 2.

KEOKUK.—GRAND: Abern Opera co. in The Bohemian Girl March 27 delighted a good house. Countess Coquette 28 canceled. Mikado (local) 29 played to large attendance. The Confession 1. Balkan Princess 2. Broadway Jones 3. Field's Minstrels 5.—MAJESTIC: Nichol Sisters, Four Janowskys, Constance Windom and co., Unsone and D'Osta, Thomas Patter Dunn, and the Okuras 24-26; excellent business. Eugene O'Rourke and co., Kelley and Lafferty, Frawley and Hunt, Creighton and Lemle, Hamill and Abbott, and Goyt Trio 27-30; fine houses. Frey Twins, Bruce Richardson and co., Ward Brothers, Menlo Moore's Dancing Mars, Ross and Shaw, and Mabel Harper 31-2.

BURLINGTON.—GRAND OPERA HOUSE: Bought and Paid For 15. Our Wives 16. Milwaukee German Theater co. 24. Maude Adams played to 2,200 people at two performances March 24; the capacity record of the house. Jack Bessey co. played to capacity business during week's engagement week of 25.—GARRICK: Week of 31, first half: Cherry Sisters, Roberts and Vecera, Billy Graham, Sylvester and Vance, Idanias Troupe. Last half: Wood Animal Circus, Gene and Katherine Ring, Three Waynes, Queen Mat and Casper Weiss.

WATERLOO.—WATERLOO: The Gilmins (hypnotists) March 24-29; played to good business. Der Hintas Prinz 1. Eddie Foy 2. The Confession 3. Raymond Hitchcock 5. The Servant in the House 6. Field's Minstrels 8. Everywoman 9.—MAJESTIC: Vaudeville; business very good week 31. A Broken Idol (tabloid musical comedy) 5. Manager Frudenfeld held a flood sufferers' benefit 28, and over $150 was raised.

FORT DODGE.—PRINCESS: Hermany's Aerial Cats and Dogs, Tyler, St. Claire Trio, Dick Crollius and co., Walter Washburn and co., Ward Sisters and Menlo Moore, the Dancing Mars March 24-30; excellent bill. Eddie Foy 4. Raymond Hitchcock in The Red Widow 8.

KANSAS.

TOPEKA.—GRAND: Rainey's African Hunt pictures March 22; good performance and attendance. Everywoman 24-26; excellent production and good business. Helen Gardner in Cleotatra motion pictures 27, 28. Excuse Me 29 pleased large house.—MAJESTIC: Emma Hunting Stock co. 31-5 in Tess of the Storm Country; capable co.; business very good. W. F. Wells, formerly manager of Novelty, has been appointed manager of Majestic. Jack Truitt, manager of Majestic, has been placed in charge of Novelty.

WICHITA.—CRAWFORD: Maude Adams in Peter Pan 5. Donald Brian in The Siren 9.—LYCEUM: The Wolfe Stock co. presented The Chorus Lady March 23-29; Jane Morgan cleverly portrayed the role made famous by Rose Stahl.

COLUMBUS.—McGHIE'S: The Third Degree March 24 pleased good business. Panama Musical Comedy co. 27-29 had S. R. O. every night and pleased. Williams Stock co. 31-5 opened to fair house. De Loy Musical Comedy co. 7-12.

MAINE.

PORTLAND.—JEFFERSON: The Country Boy March 31 pleased good business. Permanent Stock co. 1-5 in The Commanding Officer; continuing biz business.—B. F. KEITH'S HIPPODROME: Vaudeville to good business, featuring Harry Tate's co. in Motoring and Edison's talking pictures.—NEW PORTLAND: Vaudeville and pictures; five vaudeville features and pictures; changed Mondays and Thursdays; very successful.—GREELEY'S: Vaudeville and pictures; fair business.—BIG NICKEL: Motion pictures; excellent bill and business.—CASCO: Photoplays; good business.—CITY HALL: Stars from Boston Opera co. in grand opera in costume 7. The Jefferson Stock co. played The Test in Lewiston, Me., to big business strengthened by the addition of Louise Hamilton in ingenue roles; this week in The Commanding Officer. I. M. Mosher, manager of Keith's Hippodrome, scored another vantage point for his house by procuring Edison's talking pictures, making oPriland the sixth city in the country to witness this latest and probably greatest invention of Mr. Edison. House is packed to doors every evening, as well as matinees, and the house is sold out way ahead.

BRUNSWICK.—CUMBERLAND: Brunswick Dramatic Club in You Never Can Tell March 27; excellent. This was a closed performance, members only being admitted. Ethel Sweeney and photoplays 31-5.—PASTIME: Good houses with photoplays.

BATH.—DREAMLAND: The Holdsworths, Carl and Rhell, and photoplays March 24-29; excellent, to large houses. The Vynes and photoplays 31-5.

MARYLAND.

CUMBERLAND.—MARYLAND: Nancy Boyer Stock co. March 31-5 in A Bachelor's Romance; good business; satisfaction. Other plays: She Fell in Love with Her Husband, Green Stockings, The Price She Paid, Such a Little Queen, Paul J. Rainey's hunt pictures 7-9, The Old Homestead 10. The Third Degree 12. Permanent stock will commence 21.

ANNAPOLIS.—COLONIAL: Freckles 1; good business and performance; also motion pictures.—LYRIC: Capacity for motion pictures. —PALACE: Motion pictures; crowded houses.

MASSACHUSETTS.

FALL RIVER.—SAVOY: The Maller-Denison co. presented George M. Cohan's Fifty Miles from Boston March 31-5, with a large augmented chorus that could both sing and dance. Carolyn Elberts, who is the most popular leading woman ever in stock in this city, gave a delightful performance of Sadie Woodis that added scores of friends to her great following. S. R. O. Sign in evidence. The Test 7-12.—ACADEMY: Roland West co. in This Way Out, Little Robert, Frances Ford and co., Swan and Bambard, Walter H. Browne and co. in His Father's Son, Mort Sharp, Lucier Evans and Lucier in The Bell Boy's Dilemma, and Pike and Calame; pleased very large attendance 27-29.—PREMIER: Excellent line of feature pictures. Kelly and Galvin, Gaye Kinder, Ralph Brazr, the Lelands, and Petti to S. R. O.—PALACE: Al. Sweet and co., Margaret Heibig, Fitzsimmons and Cameron, Lewis and Chapin, Katheryn Purnell and co., John Horn and co., Ted and Corine Breton, Grace Hawthorne, and Le Van Trio to excellent attendance. Maller-Denison co. close season at Lawrence 5. Maude Blair opened with Casino Stock co., New Bedford, Mass., 7. Marion Taggart, Adrian S.

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DATES AHEAD

(Received too late for classification.)

ALMA, WHERE DO YOU LIVE? Burstein and Royster): Memphis, Tenn., 20-26.
ALMA, WO WOHNST DU? (Adolf Philipp): New York city April 17-May 18.
BLAIR, EUGENIE (G. H. Nicolai and Adelaide French): Buffalo, N. Y., 14-19.
BLUE BIRD (Messrs. Shubert): Montreal, Can., 14-19.
CHOCOLATE SOLDIER (F. G. Whitney): Boston, Mass., 14-19.
GLASER, VAUGHAN, STOCK: Toledo, O., 9-12, Detroit, Mich., 13—indefinite.
HACKETT, NORMAN (Blair and Nicolai): Cleveland, O., 14-19.
GOVERNOR'S LADY (David Belasco): Rochester, N. Y., 16-19.
LITTLE WOMEN (William A. Brady): Baltimore, Md., 14-19.
LAUDER, HARRY (William Morris): Detroit, Mich., 14-19.
MUTT AND JEFF (Co. A; Gus Hill): Saskatoon, Sask., Can., 7-9, Prince Albert 10, Regina 11, 12, Brandon, Man., 14, Winnipeg 16-19, Port Arthur 21, Ft. Williams 22-24.
MUTT AND JEFF (Co. B; Gus Hill): Battle Creek, Mich., 9, Coldwater 10, Jackson 11, Lansing 12, Saginaw 13, Bay City 14, Owosso 15, Flint 16, Pontiac 17, Ypsilanti 18, Ann Arbor 19, Port Arthur 20.
MUTT AND JEFF (Co. C; Gus Hill): Catskill, N. Y., 10, St. Johnsville 11, Saratoga 12, Granville 14, White River Vt., 15, St. Johnsbury 16, St. Albans 17, Burlington 18.
MUTT AND JEFF (Co. D; Gus Hill): Philadelphia, Pa., 14-19, Brooklyn, N. Y., 21-26.
MUTT AND JEFF (Co. E; Gus Hill): Bismarck, N. Dak., 9, Valley City 10, Grand Forks 11, Crookston, Minn., 12, Wahpeton, N. Dak., 14, Fergus Falls, Minn., 15, Brainerd 16, Little Falls 17, Duluth 18, 19, Superior, Wis., 20, Ashland 21, Calumet, Mich., 23, Hancock 23, Ishpeming 24, Iron Mountain 26.
ROBIN HOOD (Daniel V. Arthur): Buffalo, N. Y., 17-19.
RUSSELL, ANNIE (Lawrence J. Anhalt): Indianapolis, Ind., 14-19, Cleveland, O., 21-23, Toledo 24-26.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Buffalo, N. Y., 17-19.
STARR, FRANCES (David Belasco): Toledo, O., 14.
SUN DODGERS (Lew Fields): Philadelphia, Pa., April 14-May 3.
TANQUAY, EVA: Washington, D. C., 16-19.
TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Rochester, N. Y., 14, 15.
WHERE THE TRAIL DIVIDES: Rochester, N. Y., 14-19.
WOMAN, THE (David Belasco): Buffalo, N. Y., 14-16.

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Perris and Charles Green made their first appearance with the Mallet-Denison co. 31.

MAYNEHALL.—COLONIAL: Baisden, eccentric cyclist; Mildred and Berry, comedy skit; Bennett and Bennett, spectacular singing skit. On the Banks of Killarney; Lamb's Manikins and Particolo vaudeville March 27-29: good business. Chung Wah Troupe, Joe Carr in good bits from The Pink Lady, and the Bessette Bd. matinee and evening, to good attendance. The Electrical Venus, Douglas Flint and co. in a fine society playlet, The Mixers; Bonnie Maycliff, standard comedienne; Murphy and Andrews, Grassi and Barnett, and Roach and Kennedy 31 to good house. Shubert and Brady's Bunty Pulls the Strings 1 to capacity. The Governor's Wife 2, 3. Madame Evelyn Scotney, soprano, Boston Opera co., assisted by Howard White, bass-baritone, and Carl Lamson, accompanist, in songs and music in a large and appreciative manner. ORPHEUM: The Mayer Stock co. in E. Temple Cronkhite's The White Sister 31 to good business. EMPIRE: Stock co. in The Girl and the Kid 31 to good business. GRAND: Dark 31. COLONIAL: Bunty Pulls the Strings 1-3. ——: Moving pictures and vaudeville 31 to good business. Performance in aid of Italian sufferers, endorsed by Municipal Council and Board of Trade, 3.

LOWELL.—OPERA HOUSE: The Lonergan Players in The Confession: strong play; finely presented; biz houses.——PLAYHOUSE: The Drama Players in The Turning Point: first-class show; entire satisfaction to large audiences.——MERRIMACK SQUARE: The Temple Players in Sandy Valley Folks, Grace Young and co. in Rainbow Bridges, Dora Bonco, George Davis, talking pictures: fine bill, packed houses.——KEITH'S: Six Telephone Girls, Chantin and Lewis, Curtis and Florence, Cunningham and Marion, Arthur, Richards and Arthur, Britt Wood, the Menards, talking pictures: fine show; big audiences. With regret patrons of the Opera House learned that at the end of this week's engagement the Lonergan Players finish their present engagement at that theater. Management of Opera House announce engagement 10 of a number of the artists of the Boston Grand Opera co. to present acts from different standard operas. A pleasing feature of this week's bill at the Merrimack Square is the showing of several moving pictures taken on the occasion of the recent St. Patricks' Day parade here. Manager Carroll is receiving many congratulations.

NEW BEDFORD.—THEATER: Murray, Livingston and co., R. W. Polly and co. in Terrible Teddy in Africa, Ethel Mitchell and filmacolor pictures March 31-2: capacity business. Clayton and Russell, Hoey and Mozart, and Lessig, Anita and Sweeney 3-5.—HATHAWAY'S: Allaire and Stork, Lizzinan and Marlow, and Harriet Herbert 31, 1 pleased large audiences.——CASINO: Stock co. in The Wolf 31-5: fair business.——VIEN'S: Harry Lamarr, Barlow and Franklin, and the Four Vestowns 31-2: excellent bill, to capacity. McDermott and Wallace, Bunny Gray, and Graham and Randall 3-5.——ORPHEUM: Morgan Dancers and Co. in Schultz the Shoemaker, Fay and O'Neill and Harry Schriver 31-5. Casino Stock co. closed a five weeks' engagement 5 and opened in Pittsburg 7 in The Man from Home, Maud Blair joined the co. 31. A charity ball, under the auspices of New Bedford Lodge, No. 78, B. P. O. Elks, will be held at the State Armory 10. Governor Foss and Mayor Fitzgerald of Boston will attend.

LYNN. — AUDITORIUM: Lindsay Morison Stock co. gave excellent performance of The Gamblers March 24-29 to large houses; Genevieve Bilan, Harry Ingram, and James S. Barrett handled the leading roles well. The Nigger follows, and A Contented Woman will be given soon. Mona Oliver, the popular character woman of the co., was loaned to the Lester Lonergan Players in Salem last week to portray Miss Hazy in Mrs. Wiggs of the Cabbage Patch.

LAWRENCE.—COLONIAL: Bunty Pulls the Strings March 31 delighted a large audience. Madame Schumann-Heink canceled 1 but will come later. Thomas E. Shea 10-12.——OPERA HOUSE: Malley-Denison Stock co. in The Test 31-5 to fair business. The Malley-Denison co. closed a season of thirty-one weeks at the Opera House 5. Co. returns to this city Labor Day.

ATHOL.—ELLSWORTH: Murdock's Comedians March 24-26; poor co. and business. Hijos of Harvard 27 pleased very good business. Augusta Ferry 31-5.

NORTHAMPTON.—ACADEMY: Northampton Players in a good production of Salomy Jane March 31-5: business fair.

MICHIGAN.

ADRIAN. — CROSWELL OPERA HOUSE: The Spring Maid March 27 with a good co. gave satisfaction to a large house. On account of floods in Ohio they were unable to make the date at Fremont, and remained in Adrian 28, giving a benefit performance for the flood sufferers which netted about $100. Freckles 31 with a good co. gave fine satisfaction to large house. Lyman Howe 5-7.

COLDWATER. — TIBBITS: The Florda musicians, March 19 pleased full house. The Concession 24 to almost capacity business. Ishmael 26 pleased an enthusiastic audience. In Arizona 29; filled the house. Choral Union 31. Governor Bristow Lectures 2. Bernhardt La Tosca Pictures 5. The Music Makers 7. Mutt and Jeff 10.

CALUMET. — CALUMET: A Modern Eve March 27; full house; entire satisfaction. The Love Affair 4.

SAULT STE. MARIE. — SOO OPERA HOUSE: Dark 1. Adelaide Thurston 3.

MISSISSIPPI.

TUPELO. — COMUS: Ballard's Big Noise Minstrels March 25 (local talent); furnished good entertainment for a big house. Walter Keeler and the Four College Girls 28 (auspices Y. M. C. A.) delighted large and intelligent audience.

JACKSON. — CENTURY: Louis Mann in Elevating a Husband March 29 delighted large house. Red Rose 2.

MISSOURI.

JEFFERSON CITY. — JEFFERSON: Vaudeville and pictures March 23-29. First half: Hubbard and Hubbard, fair: Minstrel Charlie Bell, fair, to capacity. Last half: The Rezoras, very good: Francis Leonard, good, to excellent business.——GEM: Vaudeville and pictures 25-29. First half: Lee's Manikins, good. Last half: Grace and Eddie Parks, good, to capacity. Manager Lonsmecker has added 200 more seats to the Gem.——STAR: Motion pictures 23-29. First half: Rita Arthur lectured to motion pictures: lecture good. Last half: Motion pictures pleased big business.

ST. JOSEPH. — TOOTLE: Everywoman March 27-29 by a splendid co.; pleased fine business.——LYCEUM: Norman Hackett in A Double Deceiver 26, 27: one of the best of its kind this season; scored a great personal hit; business good. The Rosary 30-2 presented by a good co. drew well. Maude Adams in Peter Pan 3. A Modern Eve 5. Victor Morley, with The Quaker Girl, 6-8. Donald Brian in The Siren 11.

HANNIBAL.—PARK: Norman Hackett in A Double Deceiver March 27; good co. and business. The Girl at the Gate 2 canceled. The Confession 3. New Star and Majestic have entertained good crowds in excellent bills and pictures 24-29.

MOBERLY.—HALLORAN'S: Florence Webber in Naughty Marietta March 27; splendidly entertained; large house.

MINNESOTA.

WINONA. — OPERA HOUSE: The Brooks Stock co. March 24-30 to good business; pleased in Lindy, Her Marriage Vows, Dora Thorne, On the Bridge at Midnight, The Little Minister, In the Bishop's Carriage, The Girl from Sherry's, Broadway Jones 1, The Trail of the Lonesome Pine 3, Wisconsin Glee Club 5, Beverly of Graustark 6, The Atora Opera co. 7.

NEBRASKA.

LINCOLN.—OLIVER: Rainey's African Hunt Pictures March 25-27 pleased poor business. The Quaker Girl, with Victor Morley, 28, 29: excellent co.; pleased fair business. The Shepherd of the Hills 31: very good co.; pleased good business. Maude Adams in Peter Pan 2; S. R. O. Al. G. Field's Minstrels 4, 5. Eddie Foy 8. Kinemacolor Pictures 24.——ORPHEUM: An excellent programme pleased the usual Orpheum houses 31-5; bill included Ofedoa's Five Musical Gormans, Mr. and Mrs. Jack McGreevey, Thomas P. Jackson and co., J. R. Armstrong and James Manly, Three Gilnserettes, Louis Stone, and Emily Eramore, Sarah Bernhardt 7, 8; four performances.——LYRIC: Rother and Anthony, Margaret Bird and co., the American-Florence Troupe, Wantzer and Palmer with the usual changes of pictures playing to S. R. O. 24-29. Omaha Tornado Pictures and Dayton Flood Pictures added attraction 31-5.

NEVADA.

RENO. — MAJESTIC: Kolb and Dill in Holty Toity March 30; clever performance; S. R. O. Ben Greet Players 1. Rose Stahl 4. Freckles 6.

NEW HAMPSHIRE.

MANCHESTER.—PARK: King-Lynch Players in Get-Rich-Quick Wallingford March 24-29 played record-breaking attendance. The Lion and the Mouse 31-5. Charley's Aunt 7-12.——AUDITORIUM: The Melodious Chap, Murray Love and Andre Belle and Caron and photoplays featuring Mexican Spy 31-2.——MECHANIC: The Minstrel Maids and photoplays pleased 24-29.——The CROWN, LYRIC, and QUEEN: Gave latest pictures to capacity business. The King-Lynch Players are going to give a public rehearsal in the near future; this will be the first one ever witnessed in Manchester.

DOVER. — CITY OPERA HOUSE: Walter Thomas, Grace Huzbes, Allie Johnson, and pictures March 29; biz business.——ORPHEUM: Whitman and Davis, Freda and Primrose, and pictures 24-29; biz business.——LYRIC: The Hunters, Hector Brenton, Dorothy Reed and co., and pictures 24-29; good business.

PORTSMOUTH. — THEATER: Three Harmonists, Blackmon and Burns, Anita Burnett, and photoplays drew well March 27-29. Hogan and Helm, McDonald and Kenner, Anita Burnett, and photoplays 31-2; fine business.

NEW YORK.

SCHENECTADY.—VAN CURLER OPERA HOUSE: The Malley-Denison co. presented The Easiest Way March 31-5 to big business. Pretty Peggy 7-12.——MOHAWK: The Gotham Producing co. scored heavily 31-5 in Charlie's Aunt. Louis Haines, whose name is synonymous with comedy, and who was featured in this production, delighted his followers with a perfect characterization of the title-role. He was ably assisted by Lenore Ulrich, Ruth Finley, James Crane, Frank Ford, and John Ivan. Caught in the Rain 7-12.

GLENS FALLS.—EMPIRE: The Pink Lady 4: house sold out in advance. Mae Francis, Mills and Tecks, Ransom and co., Roland and co., Oliva Trio, Mana, Sallie Stemble and Brother, Four Casting Cambells, pictures March 31-5: good bill to crowds.——PARK: Six Paleros, Pein, Joss and Morse, Hanny Doc Rice, the Mandrs, and others. Pictures 31-5: good bill to crowds. Joe Miller, manager of the Empire Theater, has installed the Ozone Air Purifiers, which are greatly appreciated by the patrons.

NEWBURGH. — ACADEMY OF MUSIC: Warmore's Birds, Solo, Wolf and Solo, Lawrence Coughlin and co., Morrissey and Clark, Elsrino Eddie March 31-2 to good business and performances. — COHEN'S: Hodges's Musical, Arthur Rigby, Frank Wall and co., Norton and Earls Mason, Williams and Jordon 27-29. Motorcycle act, Little Robert, William and Ethel Young 31-2: crowded houses, pleasing performances.——Motion pictures and vaudeville at Academy 7-12.

BINGHAMTON.—STONE: Within the Law March 31 played both matinee and evening to packed houses and pleased immensely. Vaudeville with following acts and two reels photoplays filled house three times daily. Lasker's A Night on a Houseboat, the Peerless Macks, Paul Perry, Adeline Low and co., and Kevatone Comedy Four.——ARMORY: Good business with Six Irish Colleens, Ching Fong Lee, Belle Gold, Francis Gerard, and Renard and co.

CORNING.—OPERA HOUSE: The Tuneful Liar March 27, 28. The Rusk-Bisbee co. 31-5: good co., to capacity houses in The Dairy Farm, The Woman's Hour, The Millionaire Detective, The Last Trail, The Child of the Regiment, Friends, and The City, The Traveling Salesman 27. For The Tuneful Liar the orchestra from the Waldorf-Astoria Hotel were brought here, and added greatly to the excellence of the performance.

SYRACUSE.—EMPIRE: Blanche Bates in The Witness for the Defense March 28, 29: attracted well and pleased. Grace Stebbins 31 to fair business. Nazimova in Nella Donna 1, 2: well attended.——WIETING: Within the Law 1, 2: returned to good houses.——RAYMARLE: Harriers Burned Away 27-29: exceptionally good co., to fair business. Dreamland 31-2 pleased large houses.

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GLOVERSVILLE.—DARLING: The House Next Door, by the Youngson Players, March 31-5 (except 3), with James Moore as Sir John Cotswold and Margaret Pitt in the role of Ulrica, both of which were well interpreted. Gene Frazier, Garrett Beekman, Charles Verner, and Jean Shelby were well cast. Pink Lady 3. A Woman's Way 7-12.

NIAGARA FALLS. — INTERNATIONAL: International Players (stock) March 24-29 in The Lottery Man; medium performance; medium houses.——CATARACT: The Girl of My Dreams 24; best musical comedy ever seen here. Vaudeville, moving pictures; biz houses 25-29.

PENN YAN.—SAMPSON: The Fortune Hunter March 29; good co.; fair business. Girl of My Dreams 2, with John Hyams and Lelia McIntyre; excellent satisfaction; capacity. The Rusk-Bisbee co. 14-19.

GENEVA. — SMITH: Champlin Stock co. closed a successful week March 29. The Pink Lady 1; excellent co. throughout; pleased large house. Within the Law 9.

AUBURN. — JEFFERSON: Pink Lady 2 pleased capacity; excellent co. Within the Law 3.—— BURTIS-GRAND: Vaudeville; excellent business.

FULTON.—QUIRK: Old Homestead March 28 to S. R. O. Rose Maid and Annie Russell in She Stoops to Conquer. Trust pictures 5; three reels weekly now on.

LYONS.—MEMORIAL: Rose March 28 (local); packed pleased house. Sharpley Stock co. 31-2 satisfied good business. Haro Concert 3 (local). Independent Hose co. 17-19.

DANSVILLE. — HECKMAN: The Earle Stock co. 7-12 in Carter of the Plains. A Noble Outcast (local talent) 16.

HERKIMER. — GRAND OPERA HOUSE: Dark 1.

NEW JERSEY.

CAMDEN.—TEMPLE: Philadelphia Orchestra March 31: final programme excellent; fashionable audience. Temple Players in Girl in the Taxi 1-5. Florence Pinckney portrayed title-role in capable manner and won laurels; supported by very clever co. of players, including James Dunsmith, Raymond Bond, George Palmer, Charles Keller, Winnie Wilmer, Lucy Neil, Frankie McCoy; good business. Quo Vadis 7-12.——BROADWAY: Keith's downtown vaudeville houses offer good bill week 31-5, including Julia Shea and co., sketch; Elwood, Snow and co., ventriloquist offering; Whalen and West, B. A. Rolfe's Ten Dark Knights, "Vic" Richards and Dan Guinlan in Traveling Dentist, Ralton and Latour, Charles Howes and co., sketch; Lennett and Wilson, Four Girls of Mine, vocalists, followed by featured photoplays to excellent business. — MAJESTIC: Clever vaudeville and photoplays.——COLONIAL: Photoplays exclusively.

WESTFIELD.—PLAYHOUSE: Officer 666 March 31: capacity house; excellent production. Mutt and Jeff 1: capacity house; fair performance. Moving pictures and vaudeville; good house; excellent bills.——WESTFIELD: Moving pictures; capacity 25-31.

ELISABETH.—BROAD STREET: Mutt and Jeff March 31; capacity. Moving pictures.——JERSEY STREET: Moving pictures and vaudeville; good bills and houses.

OHIO.

YOUNGSTOWN.—GRAND OPERA HOUSE: Charley Grapewin in Between Showers March 24-26 pleased good houses. The Old Homestead 29; fair business. Lyman H. Howe's Travel Festival 30, 31 to large and well-pleased business. A Fool There Was 1, 2 to well-pleased houses.——PRINCESS: Edward's Novelty Circus, Porter and Clark, Rube Goldie, Lewis and Hoot 31-2; packed houses every performance.——DOME: Faust Talking Pictures; concert pleasing packed houses. On account of flood during last week no performances were given in any playhouse and picture theaters for a few days.

ASHLAND.—OPERA HOUSE: Western Reserve University Glee Club March 28 to capacity; marooned here for two days because of flood. Officer 666 31 canceled; house sold out but co. unable to leave Dayton. Howe's Pictures 3. Seven Hours in New York 7 canceled; co. marooned at Pontiac, Mich. Clifford Keetle, stamp hand at the Opera House, was the only one in this city to lose his life as a result of the flood. A boat in which he was rowing capsized and rescue was impossible.

SPRINGFIELD. — FAIRBANKS: The following were canceled on account of flood: Officer 666 March 28, Little Boy Blue 27, Kitty Gordon in The Enchantress 28, Henry Miller 29. Officer 666 was given 2. Lyman H. Howe's Pictures 3.——NEW HUN: Skelly and Johnson, Hayes and Wynne, Hughes, Chase and Latour, Powers and Freed, Stuart, Darrow and co. 31-5; drew fair business. The Trail of The Lonesome Pine co. were compelled to remain in Springfield a week owing to flood.

NEWARK.—AUDITORIUM: Elks gave annual minstrel March 27, 28 to large and highly-appreciative audiences. Mike Donlin in Between Showers 29 and The Light Eternal 2 canceled on account of flood. Photoplays every afternoon and evening to good business. Helen Grayce and co. in Beverly of Graustark 7. Madame X 8. The White Sister 9.——ORPHEUM: Shafer-Mason Musical Comedy co. in Whose Baby Are You? 31-5 pleased good business.

BELLEFONTAINE.—GRAND: Dark March 26-29. 31-Pi of the Tox Shoo, by local talent, 3. Many cos. canceling and going off the road because of paralyzed train service, caused by recent flood. — ODEON and ROYAL PICTURE PARLORS: Drawing good houses.

SALEM.—GRAND OPERA HOUSE: Lyman H. Howe's Travel Festival March 28; excellent, to capacity business. Aborn Opera co. in The Bohemian Girl 27; exceptionally well balanced co.; pleased S. R. O.

WARREN.—OPERA HOUSE: Flood conditions caused local house to cancel The Bohemian Girl booked for March 27. Moose Minstrels 29 drew well.

NORWALK.—GILGER: Howe's Moving Pictures 1 delighted capacity business. Seven Hours in New York booked for 4, canceled. The Spring Maid 7.

NAPOLEON.—OPERA HOUSE: Freckles 1: fair house; good co.

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OKLAHOMA.

McALESTER. — BUSBY: [illegible] Stock co.—indeterminate.——TALE: Moving pictures and vaudeville this week.——LIBERTY: Moving pictures; [illegible].——FORUM: Moving pictures.——[illegible] ing pictures; good business. Archie E. [illegible]

succeeds E. H. Busby as manager of the Star Airdome. House opened early in May.

SHAWNEE. — BROKER: Neil O'Brien's Minstrels March 24: best minstrels that ever played this city.

PENNSYLVANIA.

READING. — ACADEMY OF MUSIC: A Runaway Girl (local) March 27, 28 to capacity at each performance. With cast and chorus composed entirely of the flower of local society. This operetta, rewritten and rearranged by Thomas E. Donaldson, of University of Pennsylvania Mask and Wig fame, scored one of the biggest hits ever produced by home talent. The play was lavishly staged, and the costumes were most elaborate. Principals interpreted their respective roles faultlessly, and received generous applause. The performances were for the benefit of several local charities, and were given under the auspices of the Charity Vaudeville Association, which presents annual shows for worthy causes. Benefit for Flood Sufferers 29, with matinee, to crowded houses. The programmes consisted of local vaudeville acts, with the addition of the Four Headings, a professional team of world-renowned acrobats. John D. Mishler, former manager of the Academy, had entire charge of the arrangements, and secured the free use of the playhouse from the lessees, Klaw and Erlanger. About $600 was realized, which sum was tendered to the fund subscribed to by citizens. The Girls from Missouri (burlesque) to good business with matinee. Bonnet and Paid For 31: Charles Richman and Julia Dean appeared to good business. The entire cast was a competent one and were accorded liberal applause.

HARRISBURG.—Eva Taugnay co., to very good business, March 29, the attraction heartily pleasing. Within the Law 24: good attendance for the repetition of this play within the short time since it was produced previously this season. Yankee Brigands, by the Thespians of Pennsylvania's State College, to good business 25. The Dandy Girls 26: usual good house; very good co. Fine Feathers 27: an extraordinary co. (Rose Coghlan) doing this play: pleased, but attendance was not large. Tyrone Power in Julius Cæsar 28: strong play well produced by a very competent co. A Girl of the Underworld 29: fair attendance at both shows. The P. R. R. Band, of Tyrone, gave concert in aid of local hospital, to very good house. 1, The Girls from Missouri 2: good business; pleased. Bought and Paid For 3. S. Mask and Wig Club of the University of Pennsylvania in Maid in Germany 5. Miner's Americans (burlesque) 9. Rainey's African Hunt views 10-12.

ALLENTOWN.—LYRIC: Nazimova in Bella Donna, March 27. The Rosary 28. Bought and Paid For 3.—ORPHEUM: The Langdons in A Night on the Boulevard, last season's big hit was the feature 27-29; others on the bill were Getzitre and Groves, Kelly and Kavanaugh, the Mayfrys, and Dewar's Comedy Circus. Ye Colonial Septette, Ella Bryan and co., the Heim Trio, the Les Valodons and Needles Pagan 31-2; good houses.—LYCEUM: The Rastus Way 31-5 drew large audiences and gave fine satisfaction.

WILLIAMSPORT.—LYCOMING: The Pink Lady March 27; large and appreciative audience; fair co. Pennsylvania State Thespians in The Yankee Brigands 28; good singing and pleased audience; clever production. Baby Mine 1; good and enthusiastic audience; strong co. Thomas E. Shea 3-5. Sheehan's English Opera co.—FAMILY: Specialties and moving pictures 31-5 to fair sized and well pleased audience; several strong acts. Motion pictures to large and satisfied audiences at the Orpheum, Grand, City, and Hippodrome.

ALTOONA.—MISHLER: Tyrone Power in Julius Cæsar March 28 to large appreciative audience. The Girl of the Underworld 31 to fair house. Bonnet and Paid For 1 to good patronage. A Slave Girl of New York 2: medium business. Girls from Missouri 3: good receipts. The Old Homestead 4: large patronage. Officer 666 5. The Littlest Rebel 7.—ORPHEUM: Emerson and Baldwin head bill: drawing good business.

JOHNSTOWN. — CAMBRIA: Dandy Girl March 26: good attraction and business. Fine Feathers 29: splendid performance, to capacity. Bonnet and Paid For 31: poor attraction; poor co. and poor business. A Girl of the Underworld 1: fair attraction and business. A Slave Girl of New York 2. The Missouri Girls 4. The Old Homestead 5. The Littlest Rebel 8. Sheehan Opera co. in Tales of Hoffman 9. Motion pictures of Johnstown in action 12-16.

LANCASTER. — FULTON: The Arvine Players in their fifth week produced Alias Jimmy Valentine March 31-5 to very large audiences. Frank C. Mann as Carrie Lamont made their first appearance with the co., and made pleasing impressions.—COLONIAL: Eddie Ross, Frank and Tom Rice, Whittier and Ormsson, Great Leautier, and pictures 31-2: pleased very large houses.

SUNBURY.—THEATER: Baby Mine March 27: well received. A Girl of the Underworld 29, to a large and appreciative audience. The Henry 5. The Sheehan English Opera co. 4. The successful season of this house has been due to the untiring efforts of Miss Jennie Newberry, treasurer, and Fred J. Byrod, manager.

BELLEFONTE.—GARMAN'S OPERA HOUSE: The Penn State Thespians produced The Yankee Brigands, March 29, a comic opera, by Professor Crandall, to a well-pleased packed house. The United Amusement co. in The Slave Girl of New York 1: good performance, to fair house.

WILKES-BARRE.—GRAND OPERA HOUSE: Old Homestead March 24 pleased full house. The Rosary 25, 26: good to good houses. Madame Westmore in Belle Donna 28: excellent, to capacity. Little Women 31-2: good co. and business. The Shepherd of the Hills 7-9.

WASHINGTON.—GLOBE: Maritana March 28, 29, played by Washington people under the direction of John Colville Dickson; S. R. O. Dorothy Vernon of Haddon Hall 27-29: very good co. and good business. The Aborn Grand Opera co. 2.

CHAMBERSBURG. — ROSEDALE OPERA HOUSE: Bought and Paid For March 27: good co., to fair house. Shepherd of the Hills 2: good co., to capacity.—NEW: Passing Show 27, 28 (local) to large houses. The New has ceased for motion pictures.

HONESDALE.—LYRIC: Baby Mine March 24: afternoon and evening to very satisfactory business; co. excellent. Eckl's Vaudeville 27-29: good bill, to big business. Reno, the Magician, 31 to fine business. Shepherd of the Hills 3.

POTTSTOWN.—GRAND OPERA HOUSE: Slave Girl of New York March 24: fair house. Mutt and Jeff 25: big business. Almasi Orchestra (local) 26: large and appreciative audience. Tyrone Power in Julius Cæsar 27: moderate patronage. Bunbonnet Sue 29 to fair-sized house.

WELLSBORO. — BACHE AUDITORIUM: Green Stockings March 26: delighted large audience. The Climax 1: fine performance; fair house.

BUTLER.—MAJESTIC: Lyman Howe March 28: excellent pictures to S. R. O. The Littlest Rebel 4.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE: The Country Boy March 29: good co.; light business. Bunty Pulls the Strings 2: fine performance, to big house. Vaudeville and pictures 31-5 (except 2 and 3).—COLONIAL: Weber Family, Temple Girls Quartette, Ernest Dupille, Claude Veaux and co., Troubadour Quartette, Clinton and Beatrice 31-5.—BIJOU: Independents, featuring The Star of Bethlehem 31-5: good business. Little Millionaire 8.

SOUTH CAROLINA.

FLORENCE.—AUDITORIUM: Alma, Where Do You Live? March 26, matinee and evening; delighted very good business. Coburn's Minstrels 1, matinee and night; good co., to excellent business.

TENNESSEE.

BRISTOL. — COLUMBIA: Shepherd of the Hills March 26 pleased capacity business. Rose and Hose 28 failed to please. Keith's Vaudeville 31-5, including Grace Sisters, Austin and Smith, Clayton Crouch, Veraitta Clark Troupe, Gedmin and his hands, and one other act with photoplays. This bill opened regular Summer vaudeville at this house.

CHATTANOOGA. — LYRIC: Dark March 24-29. The Fortune Hunter 31. Louis Mann in Elevating a Husband 3. Fritzi Scheff in The Love Waltz 7.—BIJOU: The Yellow Kids 24-29 pleased good business. Johnny Wise 31-5.

TEXAS.

PALESTINE. — MURPHY TENT SHOW: Who Is Brown? March 24, Dolores 25, Thorns and Orange Blossoms 26, Dixie Land 27, Brown from Missouri 28, A Daughter of the People 29, John Martin 30, Under Arizona Skies 29: good houses; well pleased. High School Auditorium: A Change of Hearts 29: good house; pleased.

EL PASO.—EL PASO: Introduces Ma March 19, 20: small house and fair performance. Missouri Girl 24, 25. Donald Brian in The Siren 2, 3.—CRAWFORD: Gigge Stock co. still crowded them in week of 23. Plays: The Lottery Man and The Stampede. All picture houses are doing big business; also the skating rinks.

SAN ANTONIO.—GRAND OPERA HOUSE: Adelaide French repeated her performance in Madame X Easter Sunday, March 23, to a well-pleased audience. Miss French and co. spent the week 17-22 in this city, and she and co. expressed themselves as well pleased with San Antonio. The Rainey Hunt Pictures will close the season at the Grand week 31-6.

TEXARKANA.—GRAND: Louis Mann in Elevating a Husband March 24: best of its kind here this season; captivated a large audience. Neil O'Brien Minstrels (return) pleased a good house. These attractions practically close present season at the Grand.

DENISON.—OPERA HOUSE: Paul Gilmore March 28, in The Havoc pleased small house. Madame X, with Adelaide French, 4.—BROOKSTONE: Musical stock continues to draw fine business; the co. is strengthened by one set of vaudeville as an extra attraction.

CLARKSVILLE.—OPERA HOUSE: Oscar Graham in The Stumbling Block March 26, and Circle O Ranch 28 to light business: performance only fair.

WICHITA FALLS.—MAJESTIC: The Pet of the Paddock March 27-29 pleased fair houses. Madame X 2.

VERMONT.

BRATTLEBORO.—AUDITORIUM: Sheehan Opera co. in Il Trovatore March 27: S. R. O. Howe's pictures 29: good house and business. Officer 666 3: capacity.

WOODSTOCK.—MUSIC HALL: Mutt and Jeff in Panama March 28. Howe's Pictures 31 pleased good house.

BARRE.—OPERA HOUSE: The Country Boy 7.

VIRGINIA.

PETERSBURG.—ACADEMY: Freckles March 29 pleased fair business to matinee and evening performances.—LYRIC: Vaudeville and pictures 24-29: business fair.—COCKADE and VIRGINIAN: Motion pictures 24-29 pleased large patronage.

CHARLOTTESVILLE. — JEFFERSON: Smart Set co. March 27: fair business. Freckles co. 28: fair. Shepherd of the Hills 29: co. good. Mrs. Plaks 9.

WASHINGTON.

TACOMA.—TACOMA: The Senator Keeps House March 29, 30: fair business: Mr. Crane made a little speech between curtains.—PRINCESS: The Christian 29-29: very well presented by Princess co.; attendance good.

WEST VIRGINIA.

CLARKSBURG.—ROBINSON GRAND: Galvani, March 24, 25: fair business. Third Degree 26 pleased two fair houses. K. of C. Minstrels (home talent) 28 to packed house. Brewster's Millions 29 (matinee and night): fair performance, to medium business. The Newlyweds 31: fair co. and business. Baby Mine 2. Bunty Pulls the Strings 3. The Enchantress 8. Louis Mann 9. The Victoria, featuring vaudeville (Keith Circuit), gave a benefit performance 31 for flood sufferers.

FAIRMONT.—GRAND OPERA HOUSE: Keyes Sisters Stock co. in repertoire March 24-29 pleased very good houses during the week. The Third Degree 31: good co. and pleased good business.—BUNNY MOUTH SHOW BOAT: good co. and business 31. Titus Leonard in Concert 2. Bunty Pulls the Strings 3. Fisher-o Feature Films 4. The Three Twins 5.

CHARLESTON.—BURLEW: Elevating a Husband 7, 8. The High Road 10. Baby Mine and The Enchantress failed to reach here on account of floods.

WESTON. — CAMDEN: The Third Degree March 27: excellent co.; fair business. Princess Stock co. 31-5 pleasing fair business.

WISCONSIN.

BELOIT.—WILSON: Our Wives March 26: capacity. The Confession 28: capacity. Modern Eve 7. College Widow 8. Madame X 10.—GRAND: Vaudeville and M. P.; pleased capacity 21-26.—STAR: M. P.; good business.—LYRIC: M. P.; satisfactory, to crowds.—DIXIE: M. P.; excellent business.

STEVENS POINT.—GRAND OPERA HOUSE: Lyric Opera co. March 20-23. Knickerbocker Stock co. 24-30. Plays presented: Lost in Egypt, The Tie That Binds, Cross of Honor, Dr. Jekyll and Mr. Hyde, Cowboy Romance; excellent co. and business. The Sunny South 1.

EAU CLAIRE.—GRAND: Winning Widow (tabloid) March 30-2 pleasing packed houses. Trail of the Lonesome Pine 4. The Girl from Rector's 5.

LA CROSSE.—LA CROSSE: Thoroughbred Tramp March 30 pleased fair attendance.

WYOMING.

LARAMIE.—OPERA HOUSE: Dark March 30.—EMPRESS: The Road to Yesterday (local) 28: fair business. At a meeting of Laramie Lodge Elks it was decided to give a fair in their building July 3-5. Laramie Lodge of Masons are contemplating a street carnival for the same dates. County Fair in the same week and Laramie will be full bloom.

CANADA.

REGINA, SASK.—REGINA: The ever-popular May Robson in A Night Out March 30-22 delighted large houses at each performance. Orpheum Vaudeville 24, 25, including Julius Steger as headliner in a sketch entitled Justice. Others were Lydia Barry, Ball and West, Yeschow's Entertainers, Keane and White, and the Arscot Brothers; good bill, to capacity. Performance of 25 consisting of above Orpheum programme not open to public city having bought out entire house to entertain teachers attending Fifth Teachers' Convention now being held in Regina. Rosary 26. Rose Maid 27, 28. Saturday, 22, was Violet Day in Regina, violets being sold around the city in aid of the orphans during the performance of A Night Out, by the May Robson co. Miss Robson went among the audience selling violets, thereby realising the sum of $41.60, which was turned over to the committee in charge.

ST. CATHARINES, ONT.—GRAND: The Shepherd of the Hills March 12 pleased fine house by its strength. Freckles 17 drew two good appreciative audiences. Viola Knott, who is well known here, received big ovation. In Old Kentucky 20 pleased fair house. The Rose Maid 24 opened for Canada to capacity houses, which were lavish in praises. Evelyn Stewart and Arthur Buckly good in leads, well supported by Harry Bond, Baltz Moore, and Walter Paschal. Philharmonic Concert (local), with Hamilton Ladies' Symphony Orchestra, pleased. Girl of My Dreams 31 (return): made Bigger hit than before to S. R. O. John Hyams and Leila McIntyre received monster ovation; also Irving Brooks.

WINNIPEG, MAN.—WALKER: May Robson in A Night Out March 24-27: good business. Gypsy Love 28, 29: good. Alice Lloyd in A Rose Maid 31-6. Musical Festival. Winnipeg Oratorio Society and Minneapolis Symphony Orchestra, 7-9. Alma, Where Do You Live? 10-12. John McCormack 14.—WINNIPEG: Permanent Players in The Greyhound: well played: good business. The Lily 31-6. Over Night 7-12.—Vaudeville: good bills and big business at the Orpheum and Empress.—ELITE: The Bellicking Widows 31-5. Sunday concerts by the Stephany Symphony Orchestra are growing in popularity.

CALGARY, ALTA.—SHERMAN GRAND: Alma, Where Do You Live? March 24-26 played to big business: Grace Drew and her support good.—ORPHEUM: Vaudeville; excellent bill headed by Julius Steger and co. 31-2. Mutt and Jeff 3-5.—EMPIRE: Pantages's Vaudeville 31-2. Twenty Minutes in Chinatown, a novel act well played; Bob Albright, the male Melba, got a great reception from numerous friends; balance of bill good. Big business.—LYRIC: The Toronto Stock co. 24-29 in The Chorus Lady, Mrs. Hearn, Neiss Lawrence, and the balance of the cast up to the mark; good business. Squaw Man follows.

OTTAWA, ONT.—RUSSELL: The Heart Breakers March 26, 27; fair performance; fair business. Primrose and Dockstader Minstrels 28, 29; given very big reception by large audiences. Ottawa Choral Society concert 31; large audience. Belshazzar (local) 3, 5; very large audiences. The Girl from Tokio 4, 5. Passers-By 7, 8.—DOMINION: The following at each performance 31-5: Beehm's Athletic Girls, Charles Leonard Fletcher, Emperor and Empress, the Bramseus Henry and Francis, Conlin, Steel and Carr, and Ernie and Ernie.

SASKATOON.—EMPIRE: Werba and Luescher presented Alice Lloyd in The Rose Maid 24-25 to capacity houses. Closed 27. Rowland and Clifford in The Rosary 28, 29, to very good houses. Joe Weber offered the musical comedy Alma 31, 1.—SHERMAN STAR: Winnipeg Dramatic Stock co. week of 24; big business. Re-engaged week of 31.

MOOSE JAW, SASK.—MAJESTIC: The Rosary (Rowland and Clifford) March 25, 26: excellent co., to capacity house. Moving pictures, feature film, Life and Adventures of Lieutenant Petrosino 28, 29: good business.—MOOSE: Winnipeg Stock co., permanent, continues to draw good business. Plays: The Way of the West and The Cow Puncher.

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ST. JOHN, N. B.—OPERA HOUSE: The New York Tabloid Musical Comedy co. has made good on its opening week; co. small but meritorious. The Belle of Arcadia March 31-2.

HALIFAX, N. S.—ACADEMY OF MUSIC: Brewster's Millions week of March 24 proved successful during the entire engagement. The Virginian 31-3.

BRIEF OF LATE REPORTS

Arkansas, Little Rock. Kempner: Rainey Hunt Pictures March 18-23. Harry Lauder 17 to S. R. O. A Butterfly on the Wheel 25, 26. Fritzi Scheff in The Love Waltz 29.

Illinois, Decatur. Powers's: Strolling Players (burlesque) March 19, 20. Hoyt's Dumb of Kers 23.—Manresa: Week 16 vaudeville.—East St. Louis, Avenue: Vaudeville and moving pictures 23-27.—Earl: Moving pictures and incidental vaudeville.—Lyric: Moving pictures.—Odeon: Moving pictures 23, 24.—Home: Moving pictures 25.—Jacksonville, Grand Opera House: Rose Maid 24. Behmann-Heink 25. Quaker Girl and Girl at the Gate followed.

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Iowa, Fort Madison, Ebinger Grand: Mutt and Jeff March 20. The Countess Coquette 23. U. T. C. 24. Girl at the Gate 6.

Indiana, Frankfort, Bijou: The Spring Maid March 19. Sarah Padden in Kindling 3. Henrietta Crosman 8.

Kansas, Concordia, Brown Grand: H. M. S. Pinafore by the K. S. A. C. Choral Union from Manhattan, Kan., March 14. Shepherd of the Hills 19. High School Senior play 28. The Third Degree 1.

Kentucky, Somerset, Gem: Shepherd of the Hills March 19. Carleton Sisters co. 24.

Massachusetts, Lowell, Opera House: Lopergan Players in Sapo. Pittsfield: Drama Players in The Minstrel of Clare. Merrimack Square: Grace Young and co. in The One Woman. Curtis and Colby, Ethel Munroe, Violette and Old, talking pictures. Keith's; Edison's Talking Moving Pictures. Langdon, McCormick and co., Williams, Thompson and Copeland, Stewart Sisters and escorts, John Geiger, Schreiner and Richards, Pearl Lawson, De Voe Trio. At the Merrimack Square and Keith's the new talking-moving pictures are exhibited.

Michigan, Adrian, Croswell Opera House: Seven Hours in New York March 22. Spring Maid 27. Freckles 31. Howe's Travels 5.

Mississippi, Yazoo City, Yazoo: Eddie Foy in Over the River March 11. The Red Rose 31.

Missouri, Jefferson City, Jefferson: Vaudeville and pictures March 16-22. (First half): The Murrells and Bennie Collier. (Last half): Thompson and Carter and Jean Flanery. Star: Motion pictures.—St. Joseph, Tootle: Dark 24. Everywoman 27-29. Lyceum: Naughty Marietta 22. Norman Hackett in A Double Deceiver 23-26. Rosary 28. Maude Adams 3. Modern Eve 5. Quaker Girl 6-8.

Nebraska, Norfolk, Auditorium: The Girl from Rector's March 22. Princess Chrysanthemum 26. A Girl of the Mountains 30.—Lincoln, Oliver: John Drew 20. Rainey's African Hunt 25-27. Quaker Girl 28, 29. Shepherd of the Hills 31. Maude Adams 2. Orpheum: Vaudeville 24-29. Lyric: Vaudeville and pictures 17-22.

New York, Oswego, Richardson: West and Van Sicklen, comedy and music; Jerome and Lewis, colored comedians; Gautier, balancing act March 24-26. Hurst and Kelcey, singing and dancing; Wardell, character comedian; Starman and Hards, musical act 27-29. Charles Chamblin Stock co. 31-5. Within the Law 7.—Auburn, New Jefferson: Pink Lady 3. Burtis Grand: Vaudeville.—Lyons, Memorial: Melbourne Lecture 24. Fortune Hunter 26.

North Dakota, Wahpeton, Opera House: The Balkan Princess March 12. The Price 24.

Ohio, Norwalk, Gilzer: Howe's Moving Pictures 1. Spring Maid 7.—Springfield, Fairbanks: Charlotte Walker March 24. Human Hearts 25 cancelled account flood. Officer 666 28. Little Boy Blue 27. Kitty Gordon 28. Miller in The Rainbow 1. New Sun: Vaudeville 24-29.—Bucyrus, Opera House: When Bunty Pulls the Strings 26. The Thief (home talent) 7. Howe's Moving Pictures 8. Oberammergau Pictures 10. Freckles 18. Mutt and Jeff 24.—Newark, Auditorium: Photoplays 19-26. Elks' Minstrels 27, 28. Between Showers 29. Light Eternal 2. Orpheum: Shafer and Mason Musical Comedy co. 24-26. Hoyt's Manicure Girls 27-29.

Oklahoma, McAlester, Busby: North Brothers Stock co. March 24-29. Fritzi Scheff 25. Yale-Majestic: Vaudeville and first run pictures. Moving pictures at the Liberty, Forum, and Victor.—Muskogee, Hinton: O'Brien's Minstrels 19. Modern Eve 25. Fritzi Scheff 24. Broadway: Captain Jackasser co. 20-22. Pet of the Paddock 23-25.

Texas, Palestine, Temple: Albert Taylor Stock co. in His Father's Son March 17. Our Attorney 18. The Game 18. Murphy Tent Show: Loyal Wife 17. Amie of the Circus 18. Out on the Hills Astray 19. Call of the Woods 21. Lena Rivers 22.—Denison, Opera House: Dark 25. Paul Gilmore 26. Brookstone: Musical stock.

Wisconsin, Portage, Opera House: Lyric Comic Opera co. March 25. Married in Haste 29. Mutt and Jeff 5. Girl from Dublin 9. Madame X 14. Home, Majestic, and Gem: Motion picture houses.

Canada, Moose Jaw, Sask., Majestic: The Bachelor's Baby (Ivan Wright) March 18, 19. Moose: Winnipeg Stock co. 18, 19. The Rosary (Rowland and Clifford) 27.—Saskatoon, Empire: Girl from Tokio 16, 17. May Robson in A Night Out 18-20. The Girl and the Drummer 21, 22. Rose Maid 24-26. Rosary 28, 29. Irish Association reception to John McCormack, Irish tenor, at the Empire. Winnipeg Dramatic co. 17-24.

STAGE MUMMY IN LOS ANGELES

In "Dust of Egypt," the Princess is Kissed and That Causes Her to Vanish—"The Tik-Tok Man"

LOS ANGELES, April 8 (*Special*).—At the Morosco, March 23-29, Dust of Egypt has been the bill, playing to full houses nightly. This is a fantastical farce in four acts, by Allen Campbell, and is produced under the direction of James Neill. Tersely writing, the substance of the farce has to do with an Egyptian mummy left for safe-keeping in a certain bachelor's apartments; and as it was delivered about 3 A. M., and as the bachelor was half asleep and stumbled over a chair, which put him out of business, he had a vision of this beautiful mummyfied woman having lived 3,000 years before, and having taken a potion bringing her to life wherein she found conditions very strange; thus he takes charge of this princess, much to his discomforture, as his fiancée cannot reconcile herself to the strange story he tells of her existence. He, of course, falls in love with the princess, and when he kisses her, she immediately vanishes into the Dust of Egypt; and in the last act the lights are lowered, and the scene changes to where he is on the floor awaking from his unconscious spell. Harrison Hunter splendidly portrays the role of the English bachelor, Geoffrey Lascelles. Mr. Hunter, though, is always good in everything he undertakes. Another splendid character role is that of Morgan Wallace, playing the silly ass of the English Michael Simpson. To Frances Ring was given the part of Amenset, the Egyptian princess, and her work in this trying role was highly satisfactory. These were the two principal characters and parts, but the balance of the company were evenly cast, and did well the small parts assigned. The next attraction, March 31-April 6, the first appearance of Florence Reed in this company, in The Easiest Way.

Splendid houses greeted Little Miss Brown at the Majestic, March 23-29. In this farcical comedy, Madge Kennedy, a former Los Angeles girl, was the big hit and drawing card in the title role; and she certainly is a clever little bit of femininity, with decided original mannerisms, which create an interesting attraction. Ned Sparks is certainly the original sour-balled day clerk in the hotel, and made quite a hit in his originality. Miss Bowden was also exceptionally clever as a telephone girl. Also coming in for their share of praise for individuality in their various assigned roles were Elsie Hitz as Miss Wendell, Mattie Ferguson as the maid, Rodney Hickok as Philip Dennison. The rest of the company were all cleverly cast, and, without exception, this is one of the best traveling companies playing a production of this kind ever seen here; and the play itself is a tremendous laugh inciter throughout.

At the Mason, March 24-29, The Prince of To-night played to fair attendance only. It is a mixture of musical comedy and various other concoctions, and produced by a hard-working company, not particularly clever, but striving to please. Tom Arnold plays and sings the prince with more or less original style and humor. Eva Carey is the prima donna of the company, and acts better than she sings, and with a bit of personality quite charming. There are several good comedy roles, and a big, dancing chorus. This house will be dark March 31-April 5, with the exception of one night, which Manager Wyatt has donated to the organizers of a big benefit performance to be given for the Ohio sufferers.

The Elixir of Youth, at the Burbank, to packed houses. The seventh week started March 31.

The engagement by Manager Behymer of Madame Clara Butt, contralto, and Kennerley Rumford, baritone, proved a big attraction at the Auditorium March 25. In fact, the concert was a remarkable attraction. Madame Butt is credited with being the only singer who rivals Madame Schumann-Heink, and has a contralto voice tremendous in scope. Mr. Rumford's voice is perfectly schooled and beautifully toned, and he gives wonderful expression to the shading and power which he possesses. A return engagement at this house was given March 29.

On Monday night, March 31, a most fashionable audience greeted the premier production of Frank Baum's new musical sensation, The Tik-Tok Man. The music is by Louis F. Gottschalk. (Review next letter.)

Dick Ferris and Florence Stone are preparing to leave for Salt Lake City, where they will engage in a stock company.

John W. Considine has arrived in the city, and it is now rumored, for the "'steenth time" that blue prints are all ready and the site placed for that twelve-story new Empress Theater Building. Possibly some of these rumors may come true.

On April 3, the 300th performance of the Mission Play, at San Gabriel, was given, and the various members of the Chamber of Commerce, of this city, turned out en masse to witness the performance.

The Paul Rainey African Hunt Pictures, which were displayed at the Majestic earlier in the season, were seen in a return display at the Lyceum March 30-April 5.

Now that Mr. Morosco has obtained full control of the Lyceum, it is quite probable that a revival of many of the old plays will be given at this house, and it is hinted that many of the former members of the Burbank company will form a new company to play at this popular house.

Robert Ober has left the Morosco company, and has gone to New York to become a member of the Cohan-Harris company in a new production.

The popular concerts given on Sunday afternoons at the Auditorium by the People's Orchestra during the past Winter have been successes from the start, the house being practically packed at each concert. These concerts are given at the price of twenty-five and fifty cents for seats, and Eduardo Lebegott has been the conductor of the orchestra, and through his able direction this orchestra has risen to a point of high efficiency. DON W. CARLTON.

FIRE DESTROYS SALEM THEATER

Fire in Theater Row, on Essex Street, Salem, Mass., causing a loss of $100,000, swept away Game's Witch Theater, owned by Stanton Bros., on the night of April 1. The furniture store of J. L. Lougee was also destroyed.

Help was called from Peabody, Marblehead, Beverly and Lynn, as the blaze, which started in the office of the theater, threatened the entire district. There was no one in the theater when the fire was discovered.

FIRE DESTROYS THEATER

WELLSBVILLE, N. Y., March 29 (*Special*).—Baldwin's Theater here was totally destroyed by fire which started at one o'clock this morning. The source of the fire is unknown. At present there is as yet no intention of rebuilding.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ADAMS, MAUDE (Charles Frohman): Denver, Colo., 7-9, Salt Lake City, U., 11, 12, Reno, Nev., 14, 15, Stockton, Cal., 16, Fresno 17, Bakersfield 18, San Bernardino 19, Redlands 21, Riverside 22, Pamona 23.

ARLISS, GEORGE (Liebler Co.): Philadelphia, Pa., Feb. 24-April 12.

BARI MINE (Eastern): Wm. A. Brady, Ltd.): Allentown, Pa., 9, Dover, N. J., 10, Westfield 11, Winsted, Conn., 14, Willimantic 15, Norwich 1, Taunton, Mass., 16, Lowell 19, Lawrence 21, So. Framingham 22, Pawtucket, R. I., 23.

BACHELOR'S HONEYMOON (Gilson and Bradfield): Abilene, Tex., 9.

BARRYMORE, JOHN (John Cort): Chicago, Ill., March 30—indefinite.

BATES, BLANCHE (Charles Frohman): Chicago, Ill., March 31-April 12, Milwaukee, Wis., 14-16, Columbus, O., 18, 19.

BEN-HUR (Klaw and Erlanger): Cincinnati, O., 7-12, Pittsburgh, Pa., 14-19, Washington, D. C., 21-26.

BILLY THE KID (Wm. Wood): Claremont, N. H., 9, Rutland, Vt., 10, Memphis, Tenn., 13-19, Nashville 21-26.

BIRD OF PARADISE (Oliver Morosco): Philadelphia, Pa., March 24-April 12.

BLINDNESS OF VIRTUE (William Morris): Chicago, Ill., 7-12.

BLUE BIRD (Messrs. Shubert): Rochester, N. Y., 7-9.

BOUGHT AND PAID FOR (William A. Brady): Baltimore, Md., 7-12, Wilkes-Barre, Pa., 17-19, Honesdale 21.

BOUGHT AND PAID FOR (William A. Brady): St. Louis, Mo., 31-April 12.

BOUGHT AND PAID FOR (William A Brady): Wilmington, N. C., 9, Fayetteville 10, Wilson 11, Rocky Mount 12, Durham 14, Winston-Salem 15, Greensboro 16, Danville, Va., 17, Roanoke 18, Lynchburg 19, Richmond 21-23.

BOUGHT AND PAID FOR (William A. Brady): Keokuk, Ia., 10, Burlington 15, Decatur, Ill., 16.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Fredericksburg, Va., 9, Charlottesville 10, Roanoke 11, Lynchburg 12, Norfolk 14-16, Richmond 17-19.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Annapolis, Md., 17.

BURKE, BILLIE (Charles Frohman): Lexington, Ky., 9, Louisville 10-12, Detroit, Mich., 14-19.

BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): South Bend, Ind., 9, Kalamazoo, Mich., 10, Grand Rapids 11, 12, Adrian 13.

CARTER, MRS. LESLIE (John Cort): Pittsburgh, Pa., 7-12, Cleveland, O., 14-19, Detroit, Mich., 20-26.

COHAN, GEORGE M. (Cohan and Harris): Chicago, Ill., March 24—indefinite.

COLLIER, WILLIAM (Lew Fields): Chicago, Ill., April 7—indefinite.

COMMON LAW (A. H. Woods): Akron, O., 7-9.

CONCERT (David Belasco): Portland, Ore., 7-12.

CONFESSION, THE: Keokuk, Ia., 16.

CONSPIRACY, THE (Charles Frohman): New York city Dec. 21—indefinite.

COUNTY SHERIFF (Wee and Lambert): Port Hope, Ont., Can., 10, Peterboro 12, Brockville 13, Norway, Me., 17, Bangor 19, Houlton 22.

CRANE, WILLIAM H. (Joseph Brooks): Vancouver, B. C., Can., 8, 9, Bellingham, Wash., 10, Everett 11, No. Yakima 12, Spokane 13, 14, Missoula, Mont., 15, Helena 16, Great Falls 17, Butte 18, Billings 19, Fargo, N. Dak., 21, Crookston, Minn., 22, Grand Forks, N. Dak., 23.

DIVORCE QUESTION (Rowland and Clifford): Chicago, Ill., 7-12, St. Paul, Minn., 13-16.

DREW, JOHN (Charles Frohman): Los Angeles, Cal., 7-12, San Francisco 14-26.

EVERYWOMAN (Henry W. Savage): Utica, N. Y., 7-9, Amsterdam, 10, Binghamton 11, 12, New York city 14-26.

EVERYWOMAN (Henry W. Savage): Waterloo, Ia., 9, Dubuque 10, La Crosse, Wis., 11, Winona, Minn., 12, Minneapolis 13-19, St. Paul 20-26.

EXCUSE ME (Henry W. Savage): Cincinnati, O., 6-12, Marietta 14, Clarksburg, W. Va., 15, Cumberland, Md., 16, Easton, Pa., 17, Paterson, N. J., 18, Elizabeth 19.

EXCUSE ME (Henry W. Savage): St. Louis, Mo., 6-12, Philadelphia, Pa., 14-26.

FAIRBANKS, DOUGLAS (Cohan and Harris): Boston, Mass., March 31-April 12.

FAMILY, THE (Will H. Bruno): Marathon, Ia., 9, Boyal 10, Rockwell City 11, Lake City 12, Sac City 13, Early 17, Schaller 18, Holstein 19.

FANNY'S FIRST PLAY (Messrs. Shubert): New York city Sept. 2—indefinite.

FAVERSHAM, WILLIAM (Leonard J. Gallagher): Milwaukee, Wis., 7-12, Cincinnati, O., 14-19, Pittsburgh, Pa., 21-26.

FINE FEATHERS (H. H. Frazee): Kansas City, Mo., 6-12, Denver, Colo., 14-20.

FISKE, MRS. (Harrison Grey Fiske): Lynchburg, Va., 9, Charleston, W. Va., 10, Lexington, Ky., 11, Evansville, Ind., 12, St. Louis, Mo., 14-19, Cincinnati, O., 21-26.

FIVE FRANKFORTERS (Messrs. Shubert): New York city March 3—indefinite.

FOOL, THERE WAS: Buffalo, N. Y., 7-12.

FREckLES (Centre: A. G. Delamater): Indianapolis, Ind., 10-12.

GARDEN OF ALLAH (Liebler Co.): Baltimore, Md., March 31-April 12, Washington, D. C., 14-19.

GEORGE, GRACE (William A. Brady): New York city April 1—indefinite.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Philadelphia, Pa., 7-12.

GHOST BREAKERS (Maurice Campbell): New York city March 3—indefinite.

GILMORE, PAUL (Wm. H. De Vere): Muskogee, Okla., 9, Tulsa 11, Fayetteville, Ark., 12, Ft. Smith 14, Conway 15, Hot Springs 16, Little Rock 17, Pine Bluff 18, Helena 19, Jackson, Tenn., 21, Union City 22, Cairo, Ill., 23.

GIRL AND THE TRAMP (George L. Barton): Tunnelton, W. Va., 9, Grafton 10, Morgantown 11, Connellsville, Pa., 12.

GIRL FROM RECTOR'S (S. A. Mitchell): Stevens Point, Wis., 9, Grand Rapids 10, Tomah 11, La Crosse 12, 13.

GIRL FROM TOKIO (Frank O. Miller): New Paltz, N. Y., 9, Kingston 10, 11, Plainfield, N. J., 12.

GIRL OF THE MOUNTAINS (Wee and Lambert): Emmetsburg, Ia., 9, Algona 10, Albert Lea, Minn., 12, St. Peter 14, New Ulm 15, Mankato 16, Winona 19, La Crosse, Wis., 20, River Falls 22, Durand 24.

GIRL OF THE UNDERWORLD (Wee and Lambert): Worcester, Mass., 7-9, Springfield 10-12.

GOOD LITTLE DEVIL (David Belasco): New York city Jan. 5—indefinite.

GOVERNOR'S LADY (Belasco and Elliott): Baltimore, Md., 7-12.

GRAPEWIN, CHARLES (Frank Perley): Nashville, Tenn., 7-12, Atlanta, Ga., 14-19, Birmingham, Ala., 21-26.

GRAUSTARK (United Play Co.): Calgary, Alta., Can., 7-9, Edmonton 10-12, Saskatoon, Sask., 14, 15, Prince Albert 16, Regina 17, 18, Brandon, Man., 19, Winnipeg 21, Grafton, N. Dak., 22, Grand Forks, Minn., 23, Crookston 24.

GREAT DIVIDE (Primrose and McGillian): Willmar, Minn., 9, Montevideo 10, Ortonville 11, Milbank, S. Dak., 12, Watertown 14, Brookings 15, Laverne, Minn., 16, Pipestone 17, Dell Rapids, S. Dak., 18, Plandreau 19, Madison 21, Huron 22.

HACKETT, NORMAN (Stair and Nicolai): Pittsburgh, Pa., 7-12.

HAGGARD, ROBERT (Klaw and Erlanger): New York city Dec. 24—indefinite.

HINDLE WAKES (William A. Brady): Chicago, Ill., Feb. 4—indefinite.

HODGE, WILLIAM (Lee Shubert): Columbus, O., 8, 9.

HUMAN HEARTS: Baltimore, Md., 7-12.

HUMAN HEARTS (Southern): H. J. Yorkey): Birmingham, Ala., 7-12, Richmond, Va., 14-19.

ILLINGTON, MARGARET (E. J. Rowe): Philadelphia, Pa., March 31-April 12, Harrisburg 14, Sunbury 15, Bradford 16, Salamanca, N. Y., Jamestown 18, Erie, Pa., 19, Detroit, Mich., 21-26.

IN OLD KENTUCKY (Litt and Dingwall): Rochester, N. Y., 7-9, Syracuse 10-12.

IRISH PLAYERS (Liebler Co.): Boston, Mass., March 24—indefinite.

IRON DOOR (John Cort): Chicago, Ill., March 9—indefinite.

IRVING PLACE (Rudolf Christians): New York city March 7—indefinite.

IRWIN, MAY (Liebler Co.): New York city March 24—indefinite.

JOSEPH AND HIS BRETHREN (Liebler Co.): New York city Jan. 11—indefinite.

KINDLING (United Play Co.): Greenville, O., 9, Connersville, Ind., 10, New Castle 11, Muncie 12, Anderson 14, Tipton 15, Noblesville 16, Lafayette 17, Peru 18, Logansport 19, Hammond 20, Valparaiso 21.

KISMET (Harrison Grey Fiske): Boston, Mass., March 24—indefinite.

KOCH, HUGO E. (United Play Co.): Peoria, Ill., 6-9, Bloomington 10, Urbana 11, Springfield 12, St. Louis, Mo., 14-19, Kansas City 20-26.

LADY FROM OKLAHOMA (William A. Brady): New York city April 2—indefinite.

LION AND THE MOUSE (United Play Co.): Olney, Ill., 9, Robinson 10, Linton, Ind., 11, Terre Haute 12, Greencastle 14, Rockville 15, Lebanon 16, Anderson 17, Elwood 18, Muncie 19, Huntington 21, Wabash 22, Peru 23.

LITTLE WOMEN (William A. Brady): Brooklyn, N. Y., 7-12.

LORAINE, ROBERT (Liebler Co.): Cleveland, O., 7-12.

MADAME X (Laura Frankenfield): De Kalb, Ill., 9, Beloit, Wis., 10, Monroe 11, Janesville 12, Fortage 14, Merrill 23.

MANCHESTER PLAYERS (Annie E. Horniman): Chicago, Ill., March 17-April 12, Boston, Mass., 21-May 3.

MANN, LOUIS (Werba and Luescher): Clarksburg, W. Va., 9, Fairmont 10, Morgantown 11.

MAN'S FRIENDS (Liebler Co.): New York city March 24—indefinite.

MANTELL, ROBERT B. (Wm. A. Brady): Washington, D. C., 7-12.

MASON, JOHN (Charles Frohman): New York city March 11-April 12, Philadelphia, Pa., 14-26.

MASTER MIND (Werba and Luescher): New York city Feb. 17—indefinite.

MEEHAN, JOHN (Monte Thompson): Great Barrington, Mass., 10, Hudson, N. Y., 12, Bennington, Vt., 14.

MILESTONES (Klaw, Erlanger and Brooks): Montreal, Can., 6-12.

MILESTONES (Klaw, Erlanger and Brooks): Atlantic City, N. J., 7, 8.

MILLER, HENRY (Klaw and Erlanger): Toronto, Can., 7-12, Montreal 14-19, Ottawa 21, 22.

MISSOURI GIRL (City: Norton and Fith): Gurmon, Okla., 9, Liberal, Kan., 10, Meade 11, Fowler 12, Minneola 14, Haviland 15, Anthony 16, Caldwell 17, Augusta 18, Eldorado 19, Eureka 21, White City 22.

MISSOURI GIRL (Eastern: Merle H. Norton): Foley, Minn., 9, Sandstone 11, Pine City 12, Rush City 14, Lindstrom 15, Osceola, Wis., 16, Turtle Lake 17, Barron 18, Ladysmith 19, Chippewa Falls 20, Cadott 21, Stanley 22, Thorp 23.

MORTIMER, LILLIAN (J. L. Verconer): Youngstown, O., 7-9, Louisville, Ky., 13-19, St. Louis, Mo., 20-26.

MRS. WIGGS OF THE CABBAGE PATCH (United Play Co.): St. Louis, Mo., 7-12, Cincinnati, O., 13-19, Louisville, Ky., 20-26.

NAZIMOVA, MME. (Charles Frohman): Jackson, Mich., 9, Lansing 10, Pay City 11, Saginaw 12, Ann Arbor 14, Grand Rapids 15, South Bend, Ind., 16, Milwaukee, Wis., 17-19, St. Paul, Minn., 20-22.

OFFICER, THE (Cohan and Harris): Boston, Mass., March 10—indefinite.

OFFICER 666 (Cohan and Harris): New Brunswick, N. J., 9, Atlantic City 10-12.

O'HARA, FIske (Augustus Pitou, Jr.): Baltimore, Md., 14-19.

OLCOTT, CHAUNCEY (Henry Miller): Oakland, Cal., 6-9, San Jose 10, Santa Barbara 11, San Diego 12, 13.

OLD HOMESTEAD (Frank Thomnson): Hartford, Conn., 10, 11.

O'NEIL, NANCE: New York city March 31—indefinite.

OUR WIVES (Jos. M. Gaites): Logansport, Ind., 12, Burlington, Ia., 16.

PAIR OF COUNTRY KIDS (C. Jay Smith): Lancaster, Mo., 9, Stronghurst, Ill., 10, Elmwood 11, Galesburg 12, Pekin 13, Tremont 14, Greenview 15, Mason City 16, Pradford 17, Atlanta 18, Kewanee 19, Peru 20, Princeton 21, Mendota 22, De Kalb 23.

POOR LITTLE RICH GIRL (Arthur Hopkins): New York city Jan. 21—indefinite.

POWER, TYRONE (A. G. Delamater): Elmira, N. Y., 9, Geneva 17.

PRICE, SHE PAID: Chicago, Ill., 6-12.

PRICE, THE (Marshall C. Bennett): Alliance, Neb., 10, Sterling 12, Greeley 14.

READY MONEY (H. H. Frazee): Providence, R. I., 7-12.

ROBSON, MAY (L. S. Sire): Washington, D. C., 9-12, Baltimore, Md., 14-19.

ROMANCE (Messrs. Shubert): New York city Feb. 10—indefinite.

ROSEDALE (William A. Brady): New York city April 8-May 3.

ROUND UP (Klaw and Erlanger): Boston, Mass., March 24—indefinite.

ROYAL SLAVE (George H. Bubb): Grand Junction, Ia., 9, Union 10, Madrid 11, Boone 12, Gilman 14, Malcom 15, Newton 16, Monroe 17, Prairie City 18, Buxton 21, Deep River 22, West Chester 23.

RUSSELL, ANNIE (Lawrence J. Anhalt): Buffalo, N. Y., 7-12, Erie, Pa., 14, Canton, O., 15, Columbus 16-19, Cleveland 21-26.

SERVANT IN THE HOUSE (Marie H. Norton): Lawrenceburg, Tenn., 9, Florence, Ala., 10, New Decatur 11, Pulaski, Tenn., 12, Clarksville 14, Paris 15, Milan 16, Union City 17, Hickman, Ky., 18, Marshall 19, Paducah 21, Providence 22, Hendersonville 23.

SHEPHERD OF THE HILLS (Gaskill and Mac-Vitty): Wilkes-Barre, Pa., 7-9, Freeland 10, Allentown 11, 12, Dover, N. J., 14, Rutstown, Pa., 15, Reading 16, Lebanon 17, Harrisburg 18, 19, Hanover 21, York 22, Lancaster 23, Huntingdon 24.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Danville, Va., 9, Clarksville 10, Fayetteville 11, Columbia, S. C., 12, Xenia 14, Greenville 15, Rome, Ga., 16, Portland 17, Decatur 18, Athens 19, Russellville 21, Nappanee 22.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Cleveland, O., March 30-April 12, Pittsburgh, Pa., 14-19, Cincinnati, O., 20-26.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Strawberry Point, Ia., 9, Dyersville 10, Galena, Ill., 11, La Crosse, Wis., 12.

SILVER WEDDING (H. H. Frazee): Chicago, Ill., March 23—indefinite.

SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Cleveland, O., 7-12, Rochester, N. Y., 14-19, Toronto, Can., 21-26.

STAHL, ROSE (H. B. Harris, Inc.): San Francisco, Cal., 7-12, San Jose 14, Santa Barbara 15, Riverside 16, San Bernardino 17, Santa Ana 18, San Diego 19, 20, Los Angeles 21-26.

STARR, FRANCES (David Belasco): Pittsburgh, Pa., 7-12.

STOP THIEF (Cohan and Harris): New York city Dec. 25—indefinite.

STUMBLING BLOCK (Oscar Graham): Nocona, Tex., 9, Ryan, Okla., 10, Duncan 11, Wurtika 12, Lawton 13.

TAKEN FROM LIFE: Chicago, Ill., 6-26.

TAYLOR, LAURETTE (Oliver Morosco): New York city Dec. 20—indefinite.

THIEF (Primrose and McGillian): Anderson, Ind., 9, Greenville, O., 10, Piqua 11, Hamilton 12, Columbus 17-19, Cleveland 21-26.

THIRD DEGREE (United Play Co.): Indiana, Pa., 9, Barnesboro 10, Altoona 11, Cumberland, Md., 12, Bellefonte, Pa., 14, Lock Haven 15, Williamsport 16, Shamokin 17, Ashland 18, Mahanoy City 19, Sunbury 21, Canton 22, Towanda 23.

THURSTON, ADELAIDE (Francis X. Hope): Bay City, Mich., 12.

TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Buffalo, N. Y., 7-12.

TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Sault Ste. Marie, Mich., 16, Adrian 21.

TRIXTON KING (United Play Co., Inc.): Indianapolis, Ind., 8-12, St. Louis, Mo., 13-19, Kansas City 20-26.

UNCLE TOM'S CABIN (Leon Washburn): Staples, Minn., 9, Wadena 10, Detroit City 11, Fargo, N. Dak., 12, Wahpeton 14, Morris, Minn., 15, Benson 16, Appleton 17, Granite Falls 18, Redwood Falls 19, New Ulm 20.

UNCLE TOM'S CABIN (Wm. Kibble): Hamilton, Ont., Can., 7-9, London 10-12, Flint, Mich., 14, Bay City 15, Saginaw 16, Mt. Pleasant 17, Lansing 18, Kalamazoo 19, Grand Rapids 20-23.

WALDMANN, EDUARD (E. E. Johnson): Fairbury, Neb., 10, Central City 11, Wood River 12, Kearney 14.

WALLER, LEWIS (Victor Lewis): Philadelphia, Pa., March 31-April 12.

WARE, HELEN (Morosco and Armstrong): Chicago, Ill., March 2-April 26.

WARFIELD, DAVID (David Belasco): New York city 7-12, Philadelphia, Pa., 14-19.

WHAT HAPPENED TO MARY (Lee Morrison Producing Co.): New York city March 24—indefinite.

WHERE THE TRAIL DIVIDES: Toronto, Can., 7-12.

WHIP, THE (Comstock and Gest): New York city Nov. 22—indefinite.

WHITESIDE, WALKER (Walter Floyd): Boston, Mass., 7-26.

WITHIN THE LAW (A. H. Woods): Geneva, N. Y., 9.

WITHIN THE LAW (A. H. Woods): New York city Sept. 11—indefinite.

WOMAN, THE (David Belasco): Albany, N. Y., 8, 9, Binghamton 10, Ithaca 11, Elmira 12.

YEARS OF DISCRETION (David Belasco): New York city Dec. 25—indefinite.

PERMANENT STOCK

ACADEMY (F. E. Henderson): Jersey City, N. J.—indefinite.

ACADEMY OF MUSIC (William Fox): New York city Dec. 2—indefinite.

ALBEE (Edward F. Albee): Providence, R. I., April 7—indefinite.

ALCAZAR: San Francisco, Cal.—indefinite.

AMERICAN (C. G. Milligen): Spokane, Wash.—indefinite.

AMERCAN THEATER (James Wall): Philadelphia, Pa.—indefinite.

ARVINE'S PLAYERS (Al. Trahern): Lancaster, Pa., March 8—indefinite.

AUBERY (D. Otto Hitner): Huntington, W. Va.—indefinite.

BAKER PLAYERS: Portland, Ore.—indefinite.

BALDWIN-MELVILLE: Buffalo, N. Y., April 21—indefinite.

BIJOU: North Adams, Mass.—indefinite.

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BISHOP PLAYERS: Oakland, Cal.—indefinite.
BROADWAY: Bayonne, N. J., Feb. 9—indefinite.
BUHLER-SABINE (A. G. Delamater): Toledo, O., Feb. 10—indefinite.
BUNTING, EMMA (Roy Applegate): Topeka, Kas., March 31—indefinite.
BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.
BURNS, PAUL: Philadelphia, Pa., Oct. 21—indefinite.
CARROLL: Huntington, W. Va., March 31—indefinite.
CASINO (Theodore Barlos): New Bedford, Mass., March 3—indefinite.
CASTLE SQUARE (John Craig): Boston, Mass.—indefinite.
CHASE-LISTER (Northern: Glenn F. Chase): Butte, Mont., Nov. 17—indefinite.
CODY, LEWIS J. (Cody and Youngson): Gloversville, N. Y., March 3—indefinite.
COLEMAN, LOUISE: Rochester, N. Y., March 24—indefinite.
COLUMBIA (Fred G. Berger): Washington, D. C., April 14—indefinite.
CONNESS PLAYERS (C. L. Conness): Wilmington, Del.—indefinite.
CORNELL-PRICE PLAYERS: Paducah, Ky., Jan. 12—indefinite.
CRESCENT: Brooklyn, N. Y.—indefinite.
DAVIS, HARRY: Pittsburgh, Pa.—indefinite.
DRAMA PLAYERS (Kendal Weston): Lowell, Mass.—indefinite.
EMPIRE: Holyoke, Mass.—indefinite.
EMPIRE PLAYERS: Pittsfield, Mass.—indefinite.
EMPIRE THEATER: Providence, R. I.—indefinite.
EVANSTON: Evanston, Ill.—indefinite.
FERGUSON (Fergusen Brothers): Oklahoma City, Okla., March 3—indefinite.
FRANK, JOHN E. (C. Auskings): Superior, Wis.—indefinite.
GARRIDE: Paducah, Ky.—indefinite.
GAYETY: Hoboken, N. J.—indefinite.
GERMAN (Ludwig Kreise): Milwaukee, Wis.—indefinite.
GERMAN: St. Louis, Mo.—indefinite.
GLASS: El Paso, Tex.—indefinite.
GOTHAM: Brooklyn, N. Y.—indefinite.
GOTHAM PRODUCING: Schenectady, N. Y.—indefinite.
GRAND OPERA HOUSE: Brooklyn, N. Y.—indefinite.
GREENPOINT: Brooklyn, N. Y.—indefinite.
HARLEM OPERA HOUSE: New York city—indefinite.
HARVEY (H. D. Orr): Mason City, Ia.—indefinite.
HARVEY (H. H. Budde): Muscatine, Ia.—indefinite.
HASWELL, PERCY: Baltimore, Md., April 14-May 10.
HAYWARD, GRACE: Oak Park, Ill.—indefinite.
HOLDEN (Holden and Edwards): Indianapolis, Ind., Nov. 18—indefinite.
HOLDEN (Holden and Edwards): Cleveland, O.—indefinite.
HUNTINGTON, WRIGHT: South Bend, Ind.—indefinite.
INTERNATIONAL: Niagara Falls, N. Y.—indefinite.
IRIS: Tampa, Fla.—indefinite.
JACOBS: Newark, N. J.—indefinite.
JEFFERSON THEATER (Julius Kahn): Portland, Me., Jan. 31—indefinite.
KEITH: Toledo, O., April 14—indefinite.
KELLY, JEWELL: Savannah, Ga., April 7—indefinite.
KELLY, WILLIAM J.: Salt Lake City, U.—indefinite.
KING-LYNCH: Manchester, N. H.—indefinite.
LANG, EVA (O. D. Woodward): Omaha, Neb., Feb. 9—indefinite.
LaTIMORE-LEIGH: Roanoke, Va.—indefinite.
LAWRENCE, DEL.: Vancouver, B. C., Can.—indefinite.
LAWRENCE, JOHN: Athens, Ga., March 3—indefinite.
LLOYD, ROLLO: Concord, N. H., March 3—indefinite.
LONERGAN, LESTER: Lowell, Mass., Feb. 10—indefinite.
LORCH, THEODORE: Passaic, N. J.—indefinite.
LYRIC: Jamestown, N. Y.—indefinite.
LYTELL-VAUGHAN: Albany, N. Y., March 24—indefinite.
McDOWELL, WALTER: Grand Rapids, Mich., Jan. 25—indefinite.
MAJESTIC: Evansville, Ind.—indefinite.
MAJESTIC: Houston, Tex.—indefinite.
MALLEY-DENISON (W. E. Malley): Fall River, Mass., Nov. 10—indefinite.
MALLEY-DENISON: Schenectady, N. Y., Jan. 27—indefinite.
MANHATTAN PLAYERS (G. E. Brown): Wilkes-Barre, Pa., April 7-May 3.
MAYER (Geo. Robinson): Haverhill, Mass.—indefinite.
MORISON, LINDSAY: Lynn, Mass.—indefinite.
MOROSCO (Oliver Morosco): Los Angeles, Cal., Jan. 6—indefinite.
NOVELTY: Brooklyn, N. Y., March 24—indefinite.
NATIONAL: Montreal, Can.—indefinite.
NORTH BROTHERS (Sport North): McAlester, Okla.—indefinite.
NORTHAMPTON PLAYERS: Northampton, Mass.—indefinite.
OLIVER, OTIS: Rockford, Ill.—indefinite.
ORPHEUM PLAYERS: Philadelphia, Pa.—indefinite.
OWEN, CECIL: New York city March 3—indefinite.
PARK: Erie, Pa.—indefinite.
PARKER, WILLIAM: Pittsfield, Mass.—indefinite.
PAYTON, CORSE: Newark, N. J.—indefinite.
PEARL (Alfred A. Webster): Erie, Pa., March 24—indefinite.
PERMANENT PLAYERS: Winnipeg, Can.—indefinite.
PERUCHI-GYPZENE: New Orleans, La.—indefinite.
PHILLIPS'S LYCEUM (L. J. Phillips): Brooklyn, N. Y.—indefinite.
POLI (S. Z. Poli): Allentown, Pa.—indefinite.
POLI'S (S. Z. Poli): Waterbury, Conn.—indefinite.
POLI (S. Z. Poli): Washington, D. C., Feb. 3—indefinite.
POLI (S. Z. Poli): Springfield, Mass., April 7—indefinite.
PRINCESS: Tacoma, Wash.—indefinite.
PRINCESS (Elbert and Getchell): Des Moines, Ia.—indefinite.
READE, ROMA: Ottawa, Ont., Can.—indefinite.
REDMOND: Sacramento, Cal.—indefinite.
REYNOLDS AND ROSS (Billy Ross): Salt Lake City, U., Feb. 16—indefinite.
RICHMOND: Troy, N. Y.—indefinite.
RICHMOND (De Witt Newing): Stapleton, S. I.—indefinite.
SAVOY: Ft. Worth, Tex.—indefinite.
SAXE: Milwaukee, Wis., Nov. 3—indefinite.
SAXE: Minneapolis, Minn.—indefinite.
SAYLES, FRANCIS (F. H. Sayles): New Castle, Pa.—indefinite.
SEATTLE: Seattle, Wash.—indefinite.
SERVOSS, MARY (Fred Kimball): Grand Rapids, Mich., April 6—indefinite.
SHUBERT: Milwaukee, Wis., April 13—indefinite.
SPOONER, CECIL (Blaney-Spooner Amusement Co., Inc.): New York city—indefinite.
STAINACH-HARDS: Mt. Vernon, N. Y.—indefinite.
TEMPLE PLAYERS: Camden, N. J., Dec. 23—indefinite.
THOMPSON-WOODS: Brockton, Mass.—indefinite.
TORONTO: Calgary, Can.—indefinite.
WARBURTON (Carl W. Hunt): Yonkers, N. Y.—indefinite.
WINNINGER BROTHERS (John D. Winninger): Wausau, Wis., March 23—indefinite.
WINNIPEG: Moose Jaw, Sask., Can.—indefinite.
WOLFE: Wichita, Kan.—indefinite.
YOUNG-ADAMS (H. W. Young): Halifax, N. S., Can.—indefinite.
YOUNGSTOWN (F. K. Albaugh): Youngstown, O., April 14—indefinite.

TRAVELING STOCK COMPANIES

AVERY STRONG (Monte Thompson): Franklin, Mass., 10-12, Webster 14-19.
BOYER, NANCY (William Morgan): Cumberland, Md., 31-April 12.
BROWN, KIRK (J. T. Macauley): Akron, O., 14-19.
CARLETON SISTERS (Varney and Montgomery): Bardstown, Ky., 7-12.
CHASE-LISTER (Glenn F. Chase): Cody, Wyo., 7-12.
CHAUNCEY-KEIFFER (Fred Chauncey): Carbondale, Pa., 7-12.
CHICAGO (Charles H. RossKam): Poughkeepsie, N. Y., 7-12, Hudson 14-19, Glens Falls 21-26.
CORNELL-PRICE (W. E. Cornell): Vandalia, Ill., 7-12, Huntington, Ind., 14-19, Rochester 21-26.
DOYLE, EDWARD (Doyle Brothers): Bridgeton, N. J., 7-12.
EARLE (L. A. Earle): Danville, N. Y., 7-12.
ECKHARDT'S IDEALS (Oliver J. Eckhardt): Castor, Alta., Can., 7-9, Lacombe 10-12, Wetaskiwin 14-19.
GRAYCE: Newburyport, Mass., 7-19, Waltham 21-May 3.
HILLMAN'S IDEALS (F. P. Hillman): Canton, Kan., 7-9, McPherson 10-12.
HILLMAN'S IDEALS (Harry Sohns): Miltonvale, Kan., 7-9, Solomon 10-12.
KELLY, SHERMAN (H. B. Sherman): Rochester, Minn., 6-12.
KEYES SISTERS (C. A. Keyes): Uniontown, Pa., 7-12, Connellsville 14-19.
LONG, FRANK E.: Whitewater, Wis., 7-12, Kenosha 14-19, Racine 20-26.
LYNN, JACK: Rockland, Mass., 7-12, Danielson, Conn., 14-19, Rockville 21-26.
MAHER, PHIL: Warren, Pa., 7-12.
MARKS BROTHERS (R. W. Marks): Woodstock, Ont., Can., 7-12.
MATTICE: Oriskany Falls, N. Y., 7-12.
PICKERTS, FOUR (Willis Pickert): Jacksonville, Fla., March 31-April 12, Charleston, S. C., 14-19, Lynchburg, Va., 21-26.
ROBBINS, BOBBY (F. E. Clayton): Tuscola, Ill., 7-12.
SHANNON (Harry Shannon): St. Marys, O., 7-12.
SPEDDEN AND PAIGE: Rapid City, S. Dak., 7-12.

OPERA AND MUSICAL COMEDY

ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Newark, N. J., March 31-April 19.
ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Boston, Mass., April 7-May 3.
ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Brooklyn, N. Y., April 7-May 3.
ALMA, WHERE DO YOU LIVE? (Royster and Burston): Bowling Green, Ky., 12, Louisville 14-19.
AUCTION PINOCHLE (Adolf Philipp): New York city Nov. 23—indefinite.
BALKAN PRINCESS: Hamilton, Ont., Can., 12.
BERNARD, SAM A. (A. H. Woods): Brooklyn, N. Y., 7-12, Baltimore, Md., 21-26.
BLACK PATTI (R. Voelcker): Louisville, Ky., 9-12, Middletown, O., 13, Wilmington 14, Parkersburg, W. Va., 15, Clarksburg 16, Fairmont 17, Cumberland, Md., 18, Frostburg 19, Baltimore 21-26.
BOHEMIAN GIRL (Co. A: Messrs. Aborn): Altoona, Pa., 10.
BOHEMIAN GIRL (Co. B: Messrs. Aborn): Ashland, Wis., 9, Superior 10, Duluth, Minn., 12.
BRIAN, DONALD (Charles Frohman): Wichita, Kan., 9, Topeka 10, St. Joseph, Mo., 11, Des Moines, Ia., 12, Davenport 14, Aurora, Ill., 15, Ft. Wayne, Ind., 16, Lima, O., 17, Erie, Pa., 18, Ithaca, N. Y., 19.
BROADWAY JONES (Cohan and Harris): Lima, O., 9, Findlay 10, Erie, Pa., 11, Auburn, N. Y., 12, Wilkes-Barre, Pa., 16, Altoona 19.
CARLE, RICHARD, AND HATTIE WILLIAMS (Charles Frohman): New York city 7-12.
CHICAGO GRAND OPERA (Andreas Dippel): Denver, Colo., 10-12, St. Louis, Mo., 17-19.
CHOCOLATE SOLDIER (F. C. Whitney): Montreal, Can., 7-12.
COUNT OF LUXEMBOURG (Klaw and Erlanger): Washington, D. C., 7-12.
DESLYS, GABY (Messrs. Shubert): New York city Feb. 6—indefinite.
DILLON AND KING MUSICAL COMEDY: Oakland, Cal.—indefinite.
DRESSLER, MARIE: Detroit, Mich., 7-12.
ELTINGE, JULIAN (A. H. Woods): St. Louis, Mo., 6-12, Terre Haute, Ind., 13.
FOY, EDDIE (Werba and Luescher): Grand Island, Neb., 9, Denver, Colo., 10-12, Colorado Springs 14, Cheyenne, Wyo., 15, Salt Lake City, U., 17-19, Los Angeles, Cal., 21-26.
GEISHA, THE (Messrs. Shubert): New York city March 27—indefinite.
GILBERT AND SULLIVAN OPERA (Messrs. Shubert): New York city March 22—indefinite.
GIRL AT THE GATE (Harry Askin): Dubuque, Ia., 15.
GIRL OF MY DREAMS (Jos. M. Gaites): Wilkes-Barre, Pa., 11.
GORDON, KITTY (Jos. M. Gaites): Johnstown, Pa., 11, Altoona 12.
GYPSY LOVE (A. H. Woods): Milwaukee, Wis., 6-12.
HANKY-PANKY (Lew Fields): Lincoln, Neb., 10.
HEART BREAKERS (Mort H. Singer): Bradford, Pa., 9, Ridgway 10, Kane 11, Titusville 12, Franklin 14, Butler 15, Rochester 16, Greensburg 17, Connellsville 18, Johnstown 19.
HITCHCOCK, RAYMOND (Cohan and Harris): Omaha, Neb., 8-10, Sioux City, Ia., 11, Lincoln, Neb., 12, Topeka, Kan., 13.
HOFFMAN, GERTRUDE (Morris Gest): Chicago, Ill., March 23—indefinite.
HONEYMOON EXPRESS (Messrs. Shubert): New York city Feb. 6—indefinite.
JUVENILE BOSTONIANS (B. Lang): Kalispell, Mont., 10-12, Libby 14, Bonners Ferry, Ida., 15, Cranbrook, B. C., 16, 17, Nelson 18, 19, Revelstoke 21, 22, Vernon 23, 24.
KEATING AND FLOOD MUSICAL COMEDY: Portland, Ore.—indefinite.

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LEWIS, DAVE (Rowland and Clifford): Peoria, Ill., 10-12, Chicago 14-26.
LITTLE BOY BLUE (Henry W. Savage): Louisville, Ky., 6, Indianapolis, Ind., 10-12, St. Louis, Mo., 13-19, Alton, Ill., 20, Peoria 21, Galesburg 22, Burlington, Ia., 23.
MACDONALD, CHRISTIE (Werba and Luescher): Philadelphia, Pa., March 31-April 26.
MERRY COUNTESS (Messrs. Shubert): Philadelphia, Pa., March 3—indefinite.
MERRY WIDOW (Henry W. Savage): San Francisco, Cal., March 30-April 12, Oakland 13, 14, San Jose 15, Stockton 16, Sacramento 17, Salem, Ore., 19, Portland 20-22.
METROPOLITAN GRAND OPERA (Guilio Gatti-Casazza): New York city Nov. 11—indefinite.
MISS DOLLY DOLLARS: Louisville, Ky., 7-9.
MODERN EVE (Eastern: Mort H. Singer): Kansas City, Mo., 6-12, Little Rock, Ark., 13-19.
MODERN EVE (Western: Mort H. Singer): Kewanee, Ill., 9, Mt. Pleasant, Ia., 10, Albia 11, Creston 12, Sioux City 13, Mitchell, S. Dak., 14, Sioux Falls 15, Norfolk, Neb., 16, Fremont 17, York 18, Lincoln 19, Omaha 20-22.
MONTGOMERY, STONE AND ELSIE JANIS (Charles Dillingham): New York city Oct. 28—indefinite.
MUTT AND JEFF (Co. A: Gus Hill): Coldwater, Mich., 10.
MUTT AND JEFF (Co. B: Gus Hill): Washington, D. C., 7-12.
MUTT AND JEFF (Co. D: Gus Hill): Merrill, Wis., 14.
MUTT AND JEFF (Co. E: Gus Hill): Bismarck, N. Dak., 9, Jamestown 10, Valley City 11, Grand Forks 12, Crookston, Minn., 14, Wahpeton, N. Dak., 15, Fergus Falls, Minn., 16, Brainerd 17, Duluth 18, 19, Superior, Wis., 20, Ashland 21, Calumet, Mich., 22, Hancock 23.
NAUGHTY MARIETTA (S. S. Mittenthal): New Philadelphia, O., 10.
NEWLYWEDS (Eastern: Lieber-Bratton Co.): Washington, D. C., 7-12, Philadelphia, Pa., 14-19.
OH! OH! DELPHINE (Klaw and Erlanger): New York city Sept. 30—indefinite.
PARISIAN REVIEW OF 1912 (Messrs. Shubert): Louisville, Ky., 10, 11, Columbus, O., 12, Washington, D. C., 21-26.
PRINCE OF PILSEN (Henry W. Savage): Seattle, Wash., 6-12, Tacoma 13, 14, Victoria, B. C., 15, Westminster 16, Vancouver 17-19, Calgary 21-23.
PURPLE ROAD (Jos. M. Gaites): New York city April 7—indefinite.
QUAKER GIRL (H. B. Harris, Inc.): St. Louis, Mo., 31-April 12, Springfield, O., 14, Toledo 15-19, Toronto, Can., 21-26.
RED ROSE (John C. Fisher): Brunswick, Ga., 9, Savannah 10, Charleston, S. C., 11, Augusta, Ga., 12, Columbia, S. C., 14, Athens, Ga., 15, Atlanta 16, 17, Anniston, Ala., 18, Birmingham 19, New Decatur 21, Huntsville 22, Chattanooga, Tenn., 23.
RING, BLANCHE (Frederic McKay): Syracuse, N. Y., 8, 9, Rochester 10-12.
ROBIN HOOD (Daniel V. Arthur): Ottawa, Ont., Can., 12, St. Catharines 16.
ROSE MAID (Co. A: Werba and Luescher): Detroit, Mich., 7-12.
ROSE MAID (Co. B: Werba and Luescher): Fulton, N. Y., 9, Oneida 10, Johnstown 11, Amsterdam 12.
ROSE MAID (Co. C: Werba and Luescher): Minneapolis, Minn., 8-9, St. Paul 10-12, Eau Claire, Wis. 13, Duluth, Minn., 14, Superior, Mich., 15, Hancock 16, Calumet 17, Ishpeming 18, Marquette 19, Escanaba 20, Menominee 21, Appleton 22, Oshkosh, Wis., 23.
SANDERSON, JULIA (Charles Frohman): New York city Feb. 3—indefinite.
SCHEFF, FRITZI (Jos. M. Gaites): Norfolk, Va., 14.
SEVEN HOURS IN NEW YORK (Wee and Lambert): New Philadelphia, O., 9, Franklin, Pa., 11, Greenville 14, Tarentum 15, Indiana 16, Punxsutawney 19, Clearfield 21, Kane 22.
SEVENTH CHORD (George W. Lederer): Chicago, Ill., March 30—indefinite.
SHEEHAN ENGLISH OPERA: Johnstown, Pa., 9, Altoona 10, Akron, O., 12.
SIDNEY, GEORGE (A. W. Herman): New Orleans, La., 7-12, Birmingham, Ala., 14-19, Atlanta, Ga., 21-26.
SPRING MAID (Co. B: Werba and Luescher): Cincinnati, O., 6-12, Toronto, Can., 14-19, Paterson, N. J., 21-26.
SPRING MAID (Co. C: Werba and Luescher): Van Wert, O., 9, Urbana 10, Bellefontaine 11, Ashland 12, Warren 14, New Castle, Pa., 15, East Liverpool, O., 16, Steubenville 17, Greensburg, Pa., 18, Cumberland, Md., 19, Hagerstown 21, Frederick 22, Hanover, Pa., 23.
SUN DODGERS (Lew Fields): Baltimore, Md., 7-12.
SUNNY SOUTH (J. C. Rockwell): Antigo, Wis., 9, Shawano 10, Waupaca 11, Grand Rapids 12, Reigranite 14, Princeton 15, Waupun 16, Beaver Dam 17, Berlin 18, Plymouth 19, Chilton 21, De Pere 22, Algoma 23.
THREE TWINS (Philip H. Niven): Donora, Pa., 9, Wheeling, W. Va., 10-12, Toledo, O., 20-26.
TRENTINI, EMMA (Messrs. Shubert): Boston, Mass., March 31—indefinite.
UNDER MANY FLAGS (Messrs. Shubert): New York city, Aug. 31—indefinite.
WARD AND VOKES (Stair and Nicolai): Detroit, Mich., 6-12.
WEBER-FIELDS: Philadelphia, Pa., 7-12.
WHEN DREAMS COME TRUE (Philip Bartholomae): Chicago, Ill., April 6—indefinite.
ZIEGFELD FOLLIES (Florenz Ziegfeld): Chicago, Ill., March 3—indefinite.

MINSTRELS

DUMONT'S, FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—indefinite.
EVANS, GEORGE, HONEY BOY (Daniel Shea): Norfolk, Va., 12, Philadelphia, Pa., 14-26.
FIELD, AL. G. (Edward Cmard): Dubuque, Ia., 9, Clinton 10, Moline, Ill., 11, Aurora 12, Hammond, Ind., 13, Michigan City 14, Kalamazoo, Mich., 15, Battle Creek 16, Lansing 17, Saginaw 18, Flint 19, Jackson 21, Adrian 22, Coldwater 23.
PRIMROSE AND DOCKSTADER: Toronto, Can., 7-12, Buffalo, N. Y., 14-19, Rochester 18, 19.

BURLESQUE-EASTERN WHEEL

AL. REEVES'S: Chicago, Ill., 6-12, Cincinnati, O., 13-19.
AMERICAN BEAUTIES (Ed. E. Daley): Paterson, N. J., 7-9, Hoboken 10-12, Philadelphia, Pa., 14-19.
BEAUTY, YOUTH AND FOLLY (W. Y. Jennings): Toledo, O., 6-12, Chicago, Ill., 13-19.
BEHMAN (Jack Singer): Kansas City, Mo., 6-12, Omaha, Neb., 13-19.
BEN WELCH'S (Jacob Lieberman): Providence, R. I., 7-12, Boston, Mass., 14-19.
BON TONS (Jesse Burns): Rochester, N. Y., 7-12, Syracuse 14-16, Utica 17-19.
BOWERY (Geo. H. Harris): Toronto, Can., 7-12, Buffalo, N. Y., 14-19.
COLLEGE GIRLS (Max Spiegel's): Chicago, Ill., 13-19.
COLUMBIA (Frank Burns): Chicago, Ill., 6-12, Detroit, Mich., 13-19.
CRACKER JACKS (Bob Manchester): Syracuse, N. Y., 7-9, Utica 10-12, Montreal, Can., 14-19.
DAZZLERS (Chas. L. Arnold): New York city 6-12, Brooklyn, N. Y., 14-19.
DINKENS STOCK (Sol. Meyers): New Orleans, La., indefinite.
DREAMLANDS (Dave Marion): Montreal, Can., 7-12, Albany, N. Y., 14-16, Worcester, Mass., 17-19.
GAIETY GIRLS: Newark, N. J., 7-12, Philadelphia, Pa., 14-19.
GAY MASQUERADERS (M. Messing): Buffalo, N. Y., 7-12, Rochester 14-19.
GINGER GIRLS (Manny Rosenthal): Hoboken, N. J., 7-9, Paterson 10-12, Newark 14-19.
GIRLS OF THE GREAT WHITE WAY (Dave Gordon): New York city 7-12, Paterson, N. J., 14-16, Hoboken 17-19.
GIRLS FROM HAPPYLAND (Lou Hurtig): Brooklyn, N. Y., 14-19.
GOLDEN CROOKS (James Fulton): Albany, N. Y., 7-9, Worcester, Mass., 10-12, Boston 14-19.
HARRY HASTINGS: Brooklyn, N. Y., 9-12, New York city 14-19.
JOLLY FOLLIES (A. Rich): Brooklyn, N. Y., 7-12, Hoboken, N. J., 14-16, Paterson 17-19.
KNICKERBOCKERS (Louis Robie): Pittsburgh, Pa., 7-12, Cleveland, O., 14-19.
LOVE MAKERS (Sam Howe): Washington, D. C., 7-12, Pittsburgh, Pa., 14-19.
MERRY-GO-ROUNDERS (Lieber-Bratton Co.): Louisville, Ky., 7-12, St. Louis, Mo., 13-19.
MERRY WHIRL (Louis Epstein): Boston, Mass., 7-12, New York city 14-19.
MIDNIGHT MAIDENS (W. S. Clark): St. Louis, Mo., 6-12, Kansas City 13-19.
MOLLIE WILLIAMS (Phil Isaacs): Boston, Mass., 7-12, Springfield 14-16, Albany, N. Y., 17-19.
QUEENS OF PARIS (Joseph Howard): Bridgeport, Conn., 10-12, Providence, R. I., 14-19.
ROBINSON'S CRUSOE GIRLS (Sam Robinson): Baltimore, Md., 6-12, Washington, D. C., 14-19.
ROSE SYDELL (W. S. Campbell): Omaha, Neb., 6-12.
RUNAWAY GIRLS (Peter S. Clark): Cincinnati, O., 6-12, Louisville, Ky., 13-19.
SOCIAL MAIDS (Robt. Cohn): New York city 31-April 12, Bridgeport, Conn., 17-19.
STAR AND GARTER (Dave Rose): Philadelphia, Pa., 7-12, New York city, 14-26.
TAXI GIRLS (Louis Hurtig): New York city 7-19.
TROCADEROS (Frank Pierce): Cleveland, O., 7-12, Toledo 14-19.
WINNING WIDOWS (Jacob Goldenberg): Philadelphia, Pa., 7-12, Baltimore, Md., 14-19.
WORLD OF PLEASURE (Dave Gordon): Detroit, Mich., 7-12, Toronto, Can., 14-19.

BURLESQUE-WESTERN WHEEL

AMERICANS ((Eddie Miner): Harrisburg, Pa., 9, Altoona 10, Johnstown 11, McKeesport 12, Cleveland, O., 14-19.
BIG REVIEW (Henry P. Dixon): Scranton, Pa., 10-12, Philadelphia 14-19.
BOHEMIANS (Al. Lubin): Kansas City, Mo., 7-12, St. Louis 13-19.
CENTURY GIRLS (Walter Greaves): Chicago, Ill., 6-12, Milwaukee, Wis., 13-19.
CHERRY BLOSSOMS (Max Armstrong): Baltimore, Md., 7-12, Washington, D. C., 14-19.
DAFFYDILLS (Arthur Muller): Minneapolis, Minn., 6-12, St. Paul 13-19.
DANDY GIRLS (Charles F. Cromwell): Cincinnati, O., 6-12, Chicago, Ill., 13-19.
DANTE'S DAUGHTERS (Chas. Taylor): Buffalo, N. Y., 7-12, Scranton, Pa., 14-19.
FOLLIES OF THE DAY (Barney Gerard): Milwaukee, Wis., 6-12, Minneapolis, Minn., 13-19.
GIRLS FROM JOYLAND (Jim Williams): Toronto, Can., 7-12, Buffalo, N. Y., 14-19.
GIRLS FROM MISSOURI (Chas. Baltet): Cleveland, O., 7-12, Cincinnati 13-19.
GIRLS FROM RENO (James Madison): Chicago, Ill., 6-12, Detroit, Mich., 14-19.
JARDIN DE PARIS (Lee Stevens): St. Louis, Mo., 6-12, Louisville, Ky., 13-19.
LADY BUCCANEERS (H. H. Strouble): Scranton, Pa., 7-9, New York city 14-19.
MERRY MAIDENS (Edw. Schaefer): New York city 7-12, Philadelphia, Pa., 14-19.
MISS NEW YORK, JR. (W. F. Hennessy): Brooklyn, N. Y., 9-12, Newark, N. J., 14-19.
MONTE CARLO GIRLS (Tom Sullivan): Detroit, Mich., 6-12.
MOULIN ROUGE: Boston, Mass., 31-April 12, New York city 14-19.
ORIENTALS (W. Cameron): Indianapolis, Ind., 6-12, Chicago, Ill., 13-19.
PACEMAKERS (F. B. Patton): New York city 7-12, Boston, Mass., 14-26.
QUEENS OF THE FOLIES BERGERE (Counihan and Shannon): Omaha, Neb., 6-12, Kansas City, Mo., 13-19.
ROSE BUDS (Lew Livingston): Washington, D. C., 7-12, Allentown, Pa., 14, Reading 15, Harrisburg 16, Altoona 17, Johnstown 18, McKeesport 19.
STARS OF STAGELAND (Wm. Dunn): Boston, Mass., 7-19.
TIGER LILIES (James Weedon): Newark, N. J., 7-12, Scranton, Pa., 16-19.
WATSON'S (Dan Guggenheim): Omaha, Neb., 13-19.
WHIRL OF MIRTH (Robt. Gordon): New York city 7-12, Brooklyn, N. Y., 14-19.
YANKEE DOODLE GIRLS (Alex Gordon): St. Paul, Minn., 6-12.
ZALLAH'S OWN (Harry Thompson): Louisville, Ky., 6-12, Indianapolis, Ind., 13-19.

CIRCUS

BARNES, AL G.: Red Bluff, Cal., 9, Redding 10, Sisson 11, Ashland, Ore., 12.
BARNUM AND BAILEY'S: New York city March 22-April 19, Brooklyn, N. Y., 21-26.
BUFFALO BILL AND PAWNEE BILL: Philadelphia, Pa., 7-19.
COLE BROTHERS: Kokomo, Ind., 12.
RINGLING BROTHERS: Chicago, Ill., 5-20, Zanesville, O., 23.
OKLAHOMA RANCH WILD WEST: Passaic, N. J., 23.

MOTION PICTURES

ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): New York city—indefinite.
ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): London, Eng.—indefinite.
ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): Portland, Ore.—indefinite.
ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): Honolulu, Hawaii—indefinite.
ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): Sydney, Australia—indefinite.
KINEMACOLOR PANAMA CANAL AND BALKAN WAR: Boston, Mass.—indefinite.
KINEMACOLOR PANAMA CANAL AND BALKAN WAR: New York city Dec. 30—indefinite.
RAINEY'S, PAUL J., AFRICAN HUNT PICTURES: New York city—indefinite.

MISCELLANEOUS

BINGHAM, MR. AND MRS. RALPH: Point Richmond, Cal., 9, Hanford 11, Los Angeles 12, Flagstaff, Ariz., 14, Jerome 15, Mesa 16, Tempe 17, Phoenix 18, Thatcher 19, Clifton 21, Morenci 22, Deming, N. Mex., 23, Silver City 24.
LAUDER, HARRY (William Morris): Kansas City, Mo., 6-12.
RAYMOND THE GREAT (Maurice F. Raymond): Chicago, Ill., March 3—indefinite.
ROUCLERE (Frederick Hallen): Key West, Fla., 10, 11, Tampa 12, Ocala 14, 15, Gainesville 16, 17, Quitman, Ga., 18, 19, Thomasville 21, 22, Tallahassee 23, 24.
RUSSELL, LILLIAN: Chicago, Ill., 12.
THURSTON (Jack Jones): Richmond, Va., 7-12, Norfolk 14-19, Washington, D. C., 21-26.

BOLTING ELEPHANT DROWNED

An elephant, in charge of James Robinson, one of five that had been exhibited at a theater in Fourteenth Street, this city, while being taken for shipment to Cortland, N. Y., in the early morning of March 31, dashed through the ferry gate at the foot of Washington Street, Hoboken, into the Hudson River, and did not rise again. The runaway pachyderm was followed by a crowd of nearly 500 persons as he tore along the streets before finding his wet final resting place. The other four were safely stowed into a Lackawanna Railroad car in the Hoboken yard and shipped to their place of destination. The one drowned was known as the baby of the troupe.

WICHITA THEATER BURNED

WICHITA, KAN. (*Special*).—The Lyceum Theater was completely destroyed by fire on the morning of April 1, at a loss of $100,000. The Wolfe Stock company, playing there, lost all their effects.

CHARLES TOPPING.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., of THE NEW YORK DRAMATIC MIRROR, published weekly at New York, N. Y., required by the Act of Aug. 24, 1912:

Name of: Editor, Frederick F. Schrader, 315 West Seventy-ninth Street, New York City; Managing Editor, Frederick F. Schrader, 315 West Seventy-ninth Street, New York; Business-Manager, Lyman O. Fiske, Keyport, N. J.; Publishers, The Dramatic Mirror Company, 145 West Forty-fifth Street, New York City.

Owners: (If a corporation, give names and addresses of stockholders holding 1 per cent. or more of total amount of stock): The Dramatic Mirror Company, 145 West Forty-fifth Street, New York; Harry A. Wilson, 936 Bay Ridge Avenue, Brooklyn, N. Y.

Known bondholders, mortgagees, and other security holders, holding 1% or more of total amount of bonds, mortgages, or other securities, none.

LYMAN O. FISKE,
Business-Manager.

Sworn to and subscribed before me this thirty-first day of March, 1913.
R. J. BINGHAM,
(Seal) Notary Public, N. Y. Co.
(My commission expires March 30, 1914.)

RED AND WHITE UNITED

Eagle Eye, a full blood Sioux Indian, actor in a local moving picture theater, and Augusta Huber, a pretty Cincinnati miss, were married on March 29 in Cincinnati, O. The young lady fell in love with the Indian during a performance in which he appeared in a special act. The groom is twenty-two and the bride nineteen.

MOTION PICTURES

COMMENT AND SUGGESTON

DISHEARTENING indeed, is the recent report of the Gramercy Park Association of New York, stating that 64 of the 332 pictures examined were vulgar and non-elevating because they depicted crimes such as poisoning, gambling, suicide and murder. Truly, an appalling number of harmful films if we are to accept the association's verdict on what comprises a vulgar and non-elevating picture. Many well meaning people will accept the verdict, just as they are accepting similar reports by similar associations in practically every large city. Not having a list of the 332 pictures viewed it would be unreasonable to dispute the statement that 64 of that number dealt with some phase of crime. Probably they did. A far greater proportion would not be surprising. But how many of those 64 "vulgar" pictures showed crime triumphant? How many lacked a moral lesson and generally a childishly obvious one?

MARGARITA FISCHER.
In "Robinson Crusoe," Three-Reel Rex.

How many made crime the chief element of the story? Producing companies have strict rules relative to the handling of crime in scenarios they accept, the National Board of Censorship also has requirements which a film must fulfill before it is passed, yet public opinion is constantly being misled by such reports as the one in question. Artistic deficiencies are as numerous as moral shortcomings are rare in current releases.

* * * *

THE New York *Evening Sun* has an engaging writer and a clear thinker whose column appears on the editorial page. In these days when editorial writers on daily newspapers appear to find "The Harmful Movies" an ever lucrative theme it is a pleasant relief to read these sane words in the *Evening Sun's* Notes and Comment: "Youthful wrongdoers (carefully coached by their attorneys, no doubt) have fallen into the habit of excusing their offences against the law by saying: 'It was the movies. I saw a fellow in the moving picture films doing that, so I went and did it.' Hence the 'movie' censorship. Before the 'movies' had appeared upon the scene one of the most familiar headlines was 'Dime Novels Led Boy Astray' or something to that effect. But it is only recently that we have seen the classics attacked. A young resident of Mount Vernon accused of snatching a silver mesh bag from a woman is alleged by the police to have told them that he was led astray by Dickens's Oliver Twist. The character of Fagin, the instructor of youthful pickpockets, fascinated him, according to the police, and he tried to carry out the old man's instructions and become an Artful Dodger. We have always been a little inclined to doubt the alleged corrupting influence of art upon life. Ten chances to one the person who is weak enough mentally to be influenced by the representation of crime on the stage or in a book was ripe for transgression anyhow."

ROMAINE FIELDING,
Director and Leading Man with Lubin.

* * * *

MANY successful writers of fiction have found to their surprise that the apparently more simple task of preparing an acceptable photoplay scenario was not simple at all. Various explanations of this condition have been offered, none of which can be called conclusive. The fact remains that writers with some literary talent have taken the trouble to study the technique of the photoplay, yet failed in accomplishment, while the scripts of people without any obvious qualifications of mind or training find a market. Gradually the truth is being spread that to write stories for production in pictures is difficult and the inclination of literary men who have tried and failed generally is to dismiss the effort as something beneath them. Sometimes their conclusions find amusing expression, as in the following letter, signed L. J. W. and printed in the New York *Times:* "Frequently within the last two or three years literary friends of mine, including book and play writers, have complained to me, more or less good naturedly, of their poor luck in selling a photoplay to any of the purchasers of such material. During the past week I have been to see a few of the moving picture melodramas shown on Broadway, and now I know why they did not. I also know, and am willing to make affidavit to it, that any one who is capable of writing a photoplay is not capable of writing anything else, unless it is a check, which I understand some of them can do quite successfully. Nobody knows until he has had a night of moving picture melodrama what a photoplay manager and a photoplay writer can do with a 5-and-10-cent public. Then he doesn't know which of the three to be sorriest for."

M. J. McQUARRIE,
In Kinemacolor, "Dr. Jekyll and Mr. Hyde," Directed by Frank R. Woods.

* * * *

DOES the typical stenographer chew gum and wear "rats"? It is an interesting question raised by some 3,000 young women, in and about Montreal, Canada, who have attached their names to a protest to be sent to all manufacturers of moving pictures in the United States and Canada. The protest is against the habit of placing "rats" in the hair and gum in the mouths of stenographers in film stories. The 3,000 Canadian protestants, and they may be reinforced by their sympathetic sisters in this country, claim that portraying stenographers as addicted to "rats" and gum is a libel that gives the public a false impression. Now the producers of moving pictures no doubt are anxious to make their characters true to life, and if the stenographers signing the petition are sufficiently numerous to make it appear that chewing gum has gone out of fashion, it should be barred from films as requested in the petition. On the other hand, producers may argue that stenographers they have known have been partial to gum, and therefore it is but artistic and true to so depict them. Altogether it is a pretty question that promises to become yet more complicated in its relation to "rats." We wonder if no one of the signers of the petition wears a "rat," great or small, and if no fashion in hair-dressing could cause a protesting stenographer to resort to such an expedient. Will each member of the fair army of 3,000 promise never, never to wear a "rat," nor touch a morsel of gum? Maybe and maybe not.

THE FILM MAN.

BEVERLY BAYNE,
Versatile Leading Woman with Essanay.

PLAN LARGER STUDIO

Universal Officials Do Not Regret the Burning of Los Angeles Buildings

Los Angeles (*Special*).—A fire which consumed the cheap, temporary offices of the Universal studio, in Hollywood, this city, performed a kind act for that independent organization. It rushed plans for one of the finest studios in the country, according to Manager A. M. Kennedy and J. W. Engel, the well-known Universal official, who is here.

The Universal has secured a large tract of land just across the boulevard from the present location, where a modern plant and studio will be erected immediately. The fire, which sent the tinder-like offices up in smoke at record pace, occurred at 2 A. M., while Messrs. Kennedy, Engel and others were in a sequestered portion of the building, laying plans for the greater studio. Mr. Engel was the hero who bore away a heap of scenarios; but Mrs. Kennedy, with the alert mind of a woman, pounced down upon the voucher book, which showed the wherefore of about $250,000 expenditures, and saved it from the raging furnace.

One of the most touching episodes that has occurred in the local colony was recorded at the home of Lee Dougherty, the daddy of all scenario editors, who fled the Biograph roof to take shelter in the beautiful home of the Kinemacolor Company, recently. The touching incident referred to was not the scene when members of the Biograph Company and other friends gathered around Dougherty and presented him with a magnificent loving cup, two feet high and yawning wide in its silvery splendor; nor the quivering lip of daddy when Lee Dougherty, Jr., was also handed a miniature cup, filled to the brim with sparkling fluid. Even the silver flask marked "Smile," and the engraving on the larger emblem of "loving remembrance of Biograph associates," were overshadowed in the very beginning of the surprise plot when Charlie Murray lifted a trembling voice and led the Biograph choir in a supreme effort to sing "Auld Lang Syne." The emblems of deepest affection necessarily will prove to Mr. and Mrs. Dougherty, for all time, the depth of regard existing for them in the old "Bio" studio; but these will linger no longer than the remembrance of the wavering melody (?) which shattered the atmosphere of the foothills, in immediate juxtaposition to the Dougherty residence, upon this most memorable occasion.

Director O'Sullivan, whose Biograph, The Welcome Intruder, recently made another big hit with the fans, has put on a gripping story with but one principal. Harry Carey, the notable film actor, will be seen in the part, a Scandinavian.

The "Fred Mace films" are coming. At least this is the proposition at present. The comedian, who recently gave his notice for April 5, is planning to turn out a Mace comedy, a Western and domestic drama each week, making three full reels in all. He has received many offers for his releases.

The private exhibition of Nathan Hale, by the Kinemacolor Company, has proven the feature to be immensely promising. The story is told in strong, dramatic sweeps, and doubtless will add another laurel to the collection of Director LeSaint, who put on the big "Hale" production.

Great excution was done in a Boer war battle, at Director George Melford's Kalem studio, last week. One of the cannons exploded and gave Jack Hoxie concussion of the brain. Al Osborne lost a finger, while a chunk of flitting iron removed a piece of Bennie Young's leg. The camera caught it all, and ran fifty feet further, with the real victims of misplaced confidence lying on the ground. Hoxie will recover, it is reported.

Adele Lane, the emotional actress, late with Lubin, has joined the Selig Company at Edendale. Fans will remember this favorite, and will be interested to follow her in her new productions.

Clara Williams, of the Glendale Lubin Company, at last has acquired that automobile, and the foothills already present a flattened appearance.

The Western Vitagraph, using Frank Good, the crack racing driver for the Studebaker corporation, as lead, pulled off an exciting race drama during the Owensmouth contest, a few days ago, wherein Tetzlaff and Oldfield also were noted contestants. The old-timers declare that the scenes secured, especially those with the girl mechanician, were far in advance of anything taken previously in actual races. Although it was his first time before the camera, and he sustained a most difficult role, Mr. Good "delivered the goods" in a manner which pleased Director Robert Thornby.

It is reported that the local Essanay studio will be closed while Manager Arthur Mackley is on his European trip. He will leave soon.

W. E. Wing.

"IN THE BATTLE'S SMOKE," PILOT.

EUSTACE HALE BALL,
General Manager Historical Film Company.

REPAIRING THE DAMAGE

Prompt Work to Wipe Out All Traces of the Screen Club Fire

Damage done to the Screen Club rooms by the fire that started in the store of John A. Co. on the ground floor, on the evening of March 31, is being quickly repaired, and in another week the destroyed furnishings will have been replaced, and the club will present its usual appearance. The loss was covered by insurance.

Defective insulation is said to have started the fire, which caused a total loss estimated at $5,000, most of which was sustained by the hair goods establishment in which the blaze originated.

Louis Geleng was the first of the Screen Club members to discover the fire. He notified Herbert Brenon, who, in turn, gave warning to club members in the rooms at the time. Prompt action saved the piano and much of the furniture that was threatened; also the club records, and tickets, badges, and other matter pertaining to the Screen Club ball to be held at Terrace Garden, on April 19.

King Baggot, president of the club, arrived later in the evening, but before his appearance these members took the lead in the rescue work: Joseph W. Farnham, J. H. Gerhardt, Herbert Brenon, William Robert Daly, Samuel Trigger, Frank Tichenor, Louis Geleng, W. P. Milligan, and Harold Shaw.

To show that a mere fire could not dampen their spirits, all the members of the club present gathered around the piano in the water-soaked room, when danger had passed, and sang the club's anthem, "Members of the Screen Club We."

QUICK WORK BY SELIG

On April 1, the Selig Company released, as a special, a complete thousand-foot topical film entitled The Flood, Fire and Ruins at Dayton, Ohio. The film was complete in every detail. Many scenes were tinted. The photography was excellent in quality, and several explanatory announcements were included. Two color posters, showing halftone scenes of the disaster, accompanied the film as it was shipped.

While the flood was at its height in Dayton, Thomas Persons, superintendent of the Selig Chicago plant, and George Peters, a camera man, entered the stricken city with their cameras, under special permit of the authorities in charge. It had taken the Selig operators forty-eight hours to make the trip from Chicago to Dayton. Many of the scenes in the film were taken under the most exasperating circumstances. Several times it was necessary for the operators to stand waist deep in the icy flood waters to secure such negatives as they desired.

WEBB'S TALKING PICTURES

Protective Amusement Company Will Exhibit New Invention

George R. Webb is the inventor of the latest talking pictures, which are an emphatic success, judging from the first showing in the Aerial Theater, atop the New Amsterdam Theater, on April 1. The critical audience, largely composed of theatrical and motion picture men, appeared satisfied that Mr. Webb had perfected a device of exceptional value. This brand of talking pictures will be introduced to the public by the Protective Amusement Company, in which Klaw and Erlanger, A. H. Woods, and other managers are interested, and of which Pat Casey is general manager.

The programme showed that the inventor had succeeded in reproducing dialogue, singing, and music, and synchronizing them with the films. The method used differs radically from that adopted for Edison's kinetophone. Instead of pictures and sound being reproduced simultaneously, they are recorded separately, and then brought into absolute unison. Each one of the fourteen numbers in the programme showed that the records have carrying power combined with a pleasing quality of tone.

Mr. Webb has to his credit the invention by which trains are announced in all parts of the Grand Central Terminal at the same instant.

"HIAWATHA" DRAWS CROWD

The auditorium of the Museum of Natural History was crowded, and several hundred people were turned away, last Thursday evening, when F. E. Moore's four-part motion-picture production of Hiawatha was shown under the auspices of the American Scenic and Historic Preservation Society and the American Museum of Natural History. The pictures were received with evident approval, as was Robert Stuart Pigott's reading of Longfellow's poem, that accompanied the exhibition.

SPECIAL EVENT FLOOD FILM

The Special Event Film Manufacturers Company has completed 4,000 feet of flood pictures that show the devastation in Dayton, Ohio, and other cities affected by the recent disaster. This company is placing a small camera on the market that holds 200-feet magazines, indicator, punch, tripod and lens, which will be ready for sale within ten days.

MORE STATE BRANCHES

President Neff Organizes Exhibitors in Louisiana and Mississippi

After organizing the Alabama State Branch of the Motion Picture Exhibitors' League, President M. A. Neff went to New Orleans, where he organized thirty-one Louisiana exhibitors on March 27. They elected the following officers: John Depinet, national vice-president; A. G. Gugel, president; A. G. Shear, first vice-president; H. C. Van Cott, second vice-president; F. H. Maybury, secretary; Sidney Levy, treasurer; J. W. Russ, sergeant-at-arms. These delegates were elected to the coming national convention in New York: Abraham Seligman, W. H. Gueringer, Theodore Recknagel, Albert Dorning, Solomon Loeb and W. L. Jennings. Alternates: H. R. Heiderich, Jr., A. W. Waisdorf, H. Freidenburg, C. Howard, S. L. Bourke and M. B. Gill. The newly formed league branch contributed $97 to the flood sufferers of Ohio and Indiana.

The organization of Mississippi exhibitors was perfected on March 28, in Gulfport, with these officers: Fred Abbey, national vice-president; H. H. Carleton, president; B. A. Mulligan, first vice-president; C. H. Howell, second vice-president; R. H. Redus, secretary; G. W. Wilkes, treasurer; S. L. Taylor, sergeant-at-arms. President Neff returned to Cincinnati March 30.

JULIAN REED PLAYED "TAD"

Names were confused in the review of the Edison film, The Long and Short of It, that appeared in last week's issue of The Mirror. Julian Reed, not Arthur Housman, should have been given credit for an excellent character sketch in the role of Tad. Mr. Housman played Scrappy Joe.

WITH THE FILM MEN

Herbert Blache is able to be about again after his accident. Although somewhat battered and disguised by a flowing beard he is rapidly recovering.

P. P. Craft has taken larger offices, and is figuring on property for a new studio.

Ben Greenhood, of Montreal, is in New York arranging for the release of Briam films.

Muriel Oestrich seems to be playing havoc with the newspaper men from the number of carefully labeled scalps hanging in her tepee. I noticed Du Bois Proctor, Archer Leslie, and a couple of other lesser newspaper lights at the studio Monday, and a well-known leading man has been quite assiduous lately.

To Adam Kessel, Jr., many happy returns of the day and more K. B. films every day.

Had an interesting chat with John Tippetts, of Union features, a few days ago. While he is satisfied with the sales he is making he is disgusted with conditions in the feature business generally, his principal objection being that so many poor foreign pictures are being imported and sold at low figures that a good picture, unless it is sensational, has a hard time "getting over."

The offices of the Commercial Motion Picture Company have been moved to the factory at 102 West 101st Street.

Watch for big things from William Steiner in a few days.

The Motion Picture Center is fortunate in its choice of a "publicity man," for who can refuse a favor to an attractive young woman such as Elizabeth Lonergan, the "man" in question.

Nobody seems to know quite where he stands in the Independent field, and no two persons tell the same story. It would seem as if the exchange men were playing with both sides, and that there is not very strong loyalty among them. Several of them are reported to have signed contracts with the Universal, while others are lustily crying for the open market and at the same time dickering with Universal.

F. J. B.

MARY E. RYAN,
Leading Lady with Western Lubin.

BENEFIT AT ARMORY

Exhibitors' League Entertainment to Add to Mayor Gaynor's Flood Fund

Under the management of the New York State Branch, No. 11, of the Motion Picture Exhibitors' League, a benefit for the Ohio flood sufferers will be given at the Sixty-ninth Regiment Armory, Twenty-fifth Street and Lexington Avenue, next Saturday evening. Mayor Gaynor is taking an active interest in it, acting as treasurer, and he will also make the opening address. The proceeds are to be added to the Mayor's Fund. Manufacturers and exhibitors throughout the State are united in endeavoring to make it a big success.

The Sixty-ninth Regiment Armory, which has been donated for the cause, seats 7,000 people. Reserved seats will be sold at $1, general admission tickets 50 cents. These may be had at all motion picture theaters throughout the city.

Such well-known stars as Alice Joyce, John Bunny, Flora Finch, Kenneth Casey, Arthur Johnson, Mary Fuller, and Crane Wilbur, will appear. Besides this part of the entertainment there will be motion pictures of the recent disaster.

The committee in charge of the details comprises S. H. Trigger, J. A. Koerpel, M. Needless, Eugene Elmore, R. L. McNabb, A. Bauernfreund, R. C. Whitten, L. Germain, George J. Bristol, William Hilkemeir, Frank A. Tichenor, L. M. Blumenthal, H. Sanders, and M. L. Fleischman. They may be reached at the headquarters of the association, 136 Third Avenue.

MOTION PICTURE CENTER

New Concern Will Offer Everything Pertaining to Film Business

For the first time in the history of the motion-picture trade it will be possible for the exhibitor to do all his purchasing under a single roof. Within a few weeks this innovation will be open to the public. It is called the Motion Picture Center, Inc., and possesses many unusual features. Occupying the entire sixth floor of the Heidelberg Building, its windows overlook Seventh Avenue, Broadway and Forty-second Street, the very central point of theatrical activities in New York.

The surroundings are artistic and luxurious. From the ceiling are hung many electroliers of latest design, and there are sixty booths for various concessions. These are six feet square and about three feet high, to permit a maximum amount of light and air. They harmonize with the woodwork in the room, and will be devoted solely to exhibits related to the trade. In addition, there will be writing rooms for the patrons, a telephone exchange, bureau of information, which will deal not only with the subject of motion pictures, but also impart less technical knowledge when desired; a post office; card-catalogue systems of every conceivable phase of the business; biographical department—in fact, experts will deal with almost every known branch of the motion-picture industry.

The originators of this new scheme for the co-operation of manufacturer and exhibitor are men of long experience, who know the film exchange and supply-house business. They are incorporated under the laws of the State of New York, for the purpose of rendering easier of access to the buyer the products of the manufacturer in every line of the motion-picture business.

Some of the concessions already arranged for are: moving-picture machines of various makes, equipment and supplies to the smallest detail, arc lamps, carbons, screens, stereopticons, postcard projectors, cameras, electric appliances, real-estate office where sites for theaters, as well as the theaters themselves, will be sold or leased; an architect's office with the latest plans, decorator, furniture, tickets, equipment for studio and supplies, scenic properties and effects of different sorts, uniforms and costumes, musical instruments, premium department, theater broker, and other lines allied to the motion-picture business.

The struggling inventor will be given a chance if his work is considered meritorious, and plans and estimates for printing and advertising will be prepared. H. A. Mackie is the man back of the idea.

BIG ECLECTIC FEATURE

An event of first importance to the motion picture trade will be the release in this country of the pictorial version of Victor Hugo's "Les Miserables," being brought here by the Eclectic Film Company, of which R. W. Linn is general manager.

The picture is in twelve reels, divided into four sections, and is expected to provide entertainment of a kind and quality never before offered in a motion picture theater in the United States. It should be equally instructive and acceptable at school and church entertainments. The film will be handled on the State rights basis.

SCREEN CLUB BALL

Final arrangements for the big Screen Club Ball, at Terrace Garden on Saturday, April 19, are now perfected, and some innovations to be introduced in the grand march are promised. Herbert Brenon has this matter in charge, and, with others, has devised some ingenious effects.

The tickets have been issued to the members, who report a ready sale and a big demand. Additional tickets may be had upon application to J. H. Gerhardt, treasurer of the Entertainment Committee. The programme, from an artistic standpoint, will surpass anything ever issued in connection with a similar function.

"THE HEROINE OF VERCHERES," BRIAM FILMS.

FLOOR SPACE IN DEMAND

Demand for accommodations in the new Grand Central Palace, for the First International Exposition of the Motion Picture Art, has so far exceeded the expectations of the Exposition Committee, that, without solicitation, practically all of the floor space has been disposed of three months before the doors will be opened to the public. Manufacturers of everything pertaining to the making and exhibiting of pictures appear eager to take advantage of the opportunity to display their products directly to motion-picture theater owners, who will come to New York from all parts of the country.

"THE DAYTON FLOODS"

The Lubin Company released, on April 2, a full-reel photopicture of the Dayton and Hamilton floods. Street scenes show the ruin left by the flood and fire. Houses are shown standing on ends, street cars lifted and thrown upside down, with scores of passengers killed or injured. Dead horses are seen scattered over the city and suburbs. A bridge is wrecked into scrap iron, with a horse hanging to the rods. Boats are seen carrying passengers along the main streets. The recovery of dead bodies, though grewsome, is faithfully depicted.

VIVAPHONE A SUCCESS

A private view of the Vivaphone Talking Pictures was given last Saturday to representatives of the press, and, while the conditions were decidedly poor, the illusion of the talking figure on the screen was perfect.

The new apparatus is remarkably simple, and is connected with the ordinary Victor phonograph, the whole weighing only a few pounds, and the synchronizing controller can be handled after one lesson.

Albert Blinkhorn has the rights for the United States and Canada, with offices in the Long Acre Building.

USE THANHOUSER FACTORY

Beginning at an early date, the new Thanhouser factory at New Rochelle will, in addition to its own work, handle the thousands of feet of film made from the negatives produced at the Reliance and Majestic studios. As a result, the large manufacturing plant used by the Reliance and Majestic Companies, at Coney Island, which also has a spacious daylight studio, will be on the market.

DAVID MILES, LILLIAN RUSSELL, AND CHARLES W. DENZINGER.
Photographed at Kinemacolor Studio in Los Angeles.

DISPUTE OVER FILM

Burns Picture Causes Trouble Between General Film and Kalem Companies

The General Film Company has made application to Judge Ward in the United States District Court for an injunction restraining both the Kalem and Kinetograph companies from disposing of the William J. Burns film entitled Exposing the Land Swindlers. The application was made last Friday and additional papers were filed yesterday.

Last Wednesday Judge Mayer issued a temporary injunction on the statement of Nathan Burton, counsel for the General Film Company, that after leasing the exclusive rights to the picture in question, the Kalem Company violated its contract by leasing a number of films to the Kinetograph Company.

The question to be settled is whether or not the Kalem's agreement with the General Film Company calls for exclusive rights to the picture.

PLAYS IN PICTURES

Vitagraph Company to Produce Film Versions of Works of A. E. Wills

The Vitagraph Company has arranged to make motion-picture productions of a number of the plays from the pen of the late Anthony E. Wills, the Brooklyn dramatist, who died last July. His published works include twenty-two plays, many of which are frequently produced by amateur dramatic societies.

A Regiment of Two, a farce, is the first on the list for adaptation to pictures. Others that probably will be used in the future are: Fighting for Freedom, Our Wives, Benjamin Benny and Ben, Her Gloves, Just Plain Folks, The Gypsy, A Count of No Account, Too Many Husbands, The East Siders, The Stubborn Motor Car, Never Again, New England Folks, The Matinee Idol, Liberty Corners, College Chums, Blundering Billy, All Charley's Fault, Burley's Ranch, A Football Romance, Oak Farm and Heirs at Law.

FLORENCE TURNER FILMS

At the conclusion of her vaudeville tour, Florence Turner will leave for London, where she is booked to appear in several of the largest music halls during the Summer months. At the conclusion of her engagement, plans are under way for producing the Turner Films, in which she will play the lead, ably assisted by Jean, the dog which has made such a hit in pictures. Lawrence Trimble, who will be Miss Turner's partner and director in the new venture, wishes to deny the rumor that any other member of the Vitagraph Company, other than Jean, will be associated with her.

TO TEST SUNDAY LAW

Grant Churchill, proprietor of the Portola Theater at Edmonton, Alta., opened his house on Sunday, March 30, taking a silver collection instead of selling tickets, to force a test of the Sabbath day act. With one exception, the other houses in Edmonton opened last Sunday. Ten per cent. of the receipts by collection will be set aside as a fund to fight the case, which, if necessary, will be carried to the Privy Council of Great Britain.

Mr. Churchill, who took the lead in the movement to keep the picture houses open on Sundays, was formerly a member of prominent road companies, also in stock along the Pacific Coast, and with Virginia Brissac he played a successful engagement over the Pantages circuit. He opened the Portola last year, and has made it one of the popular houses in Edmonton.

FIRST HOYT COMEDY

The Selig Company, which recently has been releasing a two-reel special feature every fortnight in addition to its regular output of five a week, has announced the first of a series of Hoyt comedy revivals. A Midnight Bell, one of the most laughable and popular of the many Hoyt successes, will be released by this company during the last week in April, in all probability.

The production was made last Winter by Charles H. France of the Chicago studio producing staff. The real small town, backwoods atmosphere of the play was faithfully reproduced by taking the entire company into northern Wisconsin, where the snow and scenery were found to be ideal. Frank Weed, Carl Winterhoff, Lillian Leighton, John Lancaster, and other Selig favorites handle the principal comedy roles.

SUDERMANN PRAISES FILMS

Hermann Sudermann has just sold the picture rights to the romance, "Der Katzensteg," for $15,000, plus a percentage of the receipts, and it is to be presented soon.

"The cinematograph," says Herr Sudermann, "has passed the blood and thunder and neurotic love story stage, and will now deal with current events. In the future it will be a great medium for presenting the public with genuinely artistic ideas."

Herr Sudermann cited Max Reinhardt's recent artistic moving picture success, "The Miracle," at the conservative Covent Garden in London, and also the present use of the moving picture at the Berlin Royal Opera, producing otherwise impossible scenic effects in the Wagnerian operas, to show how German artistic leaders regard the opportunity afforded by the cinematograph.

FEATURE FILMS ON THE MARKET

The Vengeance of Heaven (Reliance, March 19).—Underlying this picture play is an idea worthy of more capable treatment than is here given. In essence the tale deals with a young man of a mean, sordid disposition, who, in the beginning of the story, destroys the happiness of two girls. One of them dies of a broken heart and the father attempts to shoot the deceitful lover. Missing his aim, however, the bullet lodges in a tree. Five years later the young man, in an effort to blast this same tree down, receives the bullet in his heart. Neither in the directing nor the construction of the plot is the picture up to standard. Between the first and second reel there is a complete lapse in the action. At the close of the first reel we have the father and his daughter dead, the other girl in the case at home weeping, and the villain roaming about with no indication of just who he is or what his emotions are. At the opening of the second reel, we find the villain as a hard-fisted landlord, ready to eject his former sweetheart and her husband from their home. The villain is the only character carried through the play, and he with little consistency. The continuity is excessively bad and the action is rough. A character is here one moment and there another, without any reason given for the movements. At various times a character will be engaged at something in one room, and the next flash will show him or her entering another scene. What motive had the young villain in cutting down the tree in the first place, and why would he use powder to blast it when the tree, as is shown to us, was already two-thirds cut? Being a rich land owner, we would imagine he would leave such work for hirelings. In making the experiments after the killing of the villain, the doctor—we should like to know why he takes such a personal interest in the case—should have placed his target where the villain stood, by the neighboring tree, and not out in the open. A casual observer could go on pointing out small faults indefinitely, which, in the aggregate, relegate a picture to the mediocre class. The photography, as a whole, is good, and there is little complaint to make of the acting. G.

The Impostor (Gaumont, State Rights).—A logical, clearly told melodrama. It is fairly interesting as a melodrama, but it gives an impression of mechanical writing rather than the aspect of reality. The sub-titles are too lengthy—a fault we have noted before in Gaumont releases. Madame Dureux receives a request from her dying son in New York to care for his wife and little girl. She cables them to come, but on shipboard the widow falls under the lure of a scheming couple. On arrival in France the villainous duo delude the widow with a fake message saying that Madame Dureux finds it "impossible to receive you." They separate the widow and her child. The widow is sent with a number of girls to a steamer for Buenos Ayres with a "trafficker in human beings." A detective intercepts the party and arrests the man. Meanwhile the woman of the couple, posing as the widow, is trying to scheme away the fortune of Madame Dureux. The child has been given to a poor Paris flower seller and is cruelly treated. She runs away to Madame Dureux's home and confronts the impostor. At the same time the real widow has secured the aid of the police and finally gets back her child, as well as her rightful place in the home of her wealthy mother-in-law. The child, Jenny, is very well played. S.

The Bishop's Candlesticks (Imp, April 3).—"*Les Miserables*," a classic of literature from the pen of Victor Hugo, abounds in dramatic incidents, incidents which have given the inspiration for minor stories and plays. Perhaps one of the most striking of these, the one which has furnished the basis for a two-part photoplay by the Imp Company, is the first step in the regeneration of the ex-convict when, after he has stolen the candlestick of the bishop who has befriended him, forgiveness is assured him. The least that can be said of the picture is that it is an ambitious effort one that is correctly rated to make an impression upon the average spectator, whether he is familiar with the original story or not. Perhaps the only defect in the film worthy of mention is the bad flaws found in the photography. If there is anything excellent in the unfolding of the story it is only because such depiction was necessary to reflect the life and character as given to us by the author. One marks the obvious care exercised in staging and production of the piece by the director, Herbert Brennon. Mr. Shay, in his make-up and acting, proves himself an adequate artist for the occasion, even though the contrast between him and the bishop is not as the popular conception of the legitimate stage would have it. The simplest methods have been pursued in the construction of the plot, a wise course it would seem, for the spectator is not burdened with the necessity of following an intricate plot and long subtitles when his attention should rightfully be centered upon the moral and ethical phase of the picture. G.

Heroes One and All (Lubin, March 29).—A telephone operator, Jane, has two admirers, Fred and Jim, a policeman and fireman, respectively. Aside from being flattered by their attentions, she is interested in neither. It is a voice on one of her lines that first engages her thoughts, and when the possessor of that voice is presented to her, memories of the other two men begin to fade. Thus the story stands when an incident occurs which brings conditions to a head. Of an evening, when our hero is engaged in work at the office, a thief entering the building sets fire to the place while lighting his dark lantern. During a fight which ensues between the hero and thief, the 'phone receiver is knocked from the hook, and the little operator at the other end hears a cry for help, followed by the call of fire. Here is a situation—though we have seen it used in various ways before—full of suspense and excitement by reason of the consummate skill exercised in the cutting of the film, and arranging the scenes, the incidental detail work and business and the decorous acting. Harry Myers enacts the part of the victorious suitor, Richard Travers plays Jim, Martha Faust Jack, and Richard Morris the burglar. Ethel Clayton appears as the girl, Jane. In the fire incident—and let it be said that there was nothing lacking in this fire—both the policeman and the fireman grasp the opportunity to play the hero. In an effort to escape both the burglar and his victim forget their relationship, and through the heroism and kindliness of Fred the thief is made to reform. If one enjoys a spectacular film that contains a story of heart interest, this two-reel special will be appreciated. G.

When Thieves Fall Out (Gaumont, April 15).—French film melodramas are nearly always adroitly constructed—they run along smoothly to a climax. Characters plot, plan, and are thwarted in a way that usually shows ingenuity. But somehow the Continental scenario writer misses real life. Instead of the humanness and rugged virility of the American melodrama, the foreign product has a carefully dovetailed plot. But the red blood "punch" usually isn't there, just as the American photoplay often lacks the Parisian polish of workmanship. But, between the two, we prefer closeness to real life. Here we have a pair of villainous beings. M. Roybard and his companion, Dolores. Roybard manages the property of the Countess of Croise, who has bankrupted her estate searching for family treasures hidden in the Revolutionary days of 1793. There is a Lieutenant Cross in love with Madeline, a sister, daughter, or niece of the countess. The relationship isn't clearly established. A banker named Barrett (spelled differently in the subscriptions and flashed document) comes to notify the countess that she is penniless. Roybard finds a bit of paper hidden in the binding of one of the countess's books, revealing the hiding place of the treasure. How the lawyer located the right book is not shown. The treasure, it seems, can be found by pressing the button of a secret panel at the fourth stone of the right cellar wall under the library. Roybard and Barrett plan to keep the treasure to themselves, and give a pact to divide it. To ask us to believe that the men would sign such a telltale document is rather a tax upon our belief. In the second part of this three-reel melodrama the lieutenant, returning to Paris, has Dolores forever, in the directing destroy to some extent the effectiveness of the piece, and again the theme itself is difficult to make convincing under all conditions. Hypnotism may have been practised during the Franco-Prussian War, but the average spectator is inclined to connect the subject with affairs more modern. One palpable error is in the scene where the minister of war is displaying important papers to his secretary. We see the spy open the door of the room, and fully one-half of it swerves into the direct line of vision of the minister. Another scene ensues where the lieutenant attempts to bind the spy to the chair at the road house. Instead of being tied, the rope is allowed to drop down slack, and even though the spy were tied to the chair securely, that would not prevent him from securing aid, as the chair was not fastened to the floor. In several places the photography is dark. Again, it should have been made more obvious how the young secretary obtained the telegrams, and in the exposition of the play the place and importance of these letters should have been more definitely established. The story deals with a foreign spy's efforts to gain possession of certain papers through his hypnotic influence, only to be checkmated by a daring young officer. G.

SCENE FROM "ROBINSON CRUSOE," REX.

his companion in a French train compartment. This marks Dolores's return to the story after a single opening scene in part one. Dolores lures the officer to an apartment, and leaves him locked within. He investigates, finds the banker's dead body, and that he is a prisoner. His arrest follows. Palmer, a detective, is engaged. Roybard is unmasked, the purchase of the countess's estate by Dolores is prevented, the lieutenant is freed, the treasure is unearthed, and everything ends quite happily. Roybard is captured through a blotter, a message being in reverse upon it. No blotter could actually reprint a penned message so clearly. When the countess and Madeline read in a newspaper of Barrett's murder by a cavalry officer, they hurry to Lieutenant Cross in prison. There is nothing to show how they knew it was Cross who was charged with the crime. The newspaper did not give his name. Without that knowledge, they could not have gone to his aid. The secret cellar panel does not convince. At the touch of a button it rolls down with the ease of a modern elevator, although it hadn't been in use for over a hundred years. A number of the subtitles are weak. "Later As decides he ought to give up the idea," is an early indefinite one, although Barrett it develops, is indicated by the pronoun. Others like "Barrett rejoins Roybard in the library," and "Palmer is a man of resource," are unnecessary. The second part, showing the lieutenant slinking into Dolores's trap, is the strongest, dramatically. Part one drags, and part three is the most unconvincing. On the whole, When Thieves Fall Out is not one of the best Gaumont melodramas. But the detective, Palmer, didn't smoke a pipe. For this, at least, we give thanks. S.

The Spy's Defeat (Essanay, March 31).—Another two-reel special made and produced by the Essanay Company under the direction of Harry McRae Webster. It is a meritorious picture in many respects. The settings, and particularly that one showing the embassy ball in the minister of war's residence, being especially good. Francis X. Bushman as Lieutenant Paul Heinrich, secretary to the minister of war, makes an imposing figure, and his acting is always consistent and finished. Frank Dayton as Count Plentoff, the spy, gives an unusually vivid, masterful characterisation. Minor defects, however, in the directing destroy to some extent the effectiveness of the piece, and again the theme itself is difficult to make convincing under all conditions. Hypnotism may have been practised during the Franco-Prussian War, but the average spectator is inclined to connect the subject with affairs more modern. One palpable error is in the scene where the minister of war is displaying important papers to his secretary. We see the spy open the door of the room, and fully one-half of it swerves into the direct line of vision of the minister. Another scene ensues where the lieutenant attempts to bind the spy to the chair at the road house. Instead of being tied, the rope is allowed to drop down slack, and even though the spy were tied to the chair securely, that would not prevent him from securing aid, as the chair was not fastened to the floor. In several places the photography is dark. Again, it should have been made more obvious how the young secretary obtained the telegrams, and in the exposition of the play the place and importance of these letters should have been more definitely established. The story deals with a foreign spy's efforts to gain possession of certain papers through his hypnotic influence, only to be checkmated by a daring young officer. G.

The Golden Hoard (Vitagraph, April 4).—After a picturesque and bizarre opening, The Golden Hoard, a two-part drama of the swashbuckling days of the buccaneers who plied the Spanish Main, simmered down. It is undoubtedly a difficult proposition to catch the atmosphere of pirate times. The Golden Hoard isn't thoroughly successful. The scenes among the outlaws, following their discovery of the treasure's loss, do not convince. There were several unfortunate selections of scenes in the last reel. The houses—one is a bungalow—are plainly too modern. Morel and his outlaw band cache their plunder. Stewart, one of Morel's lieutenants, sickened by the crimes, deserts with a negro servitor. Reaching the coast, he is overcome with fever in a planter's hut. In his delirious dreams he reveals the story of the buried treasure. The planter, Pete, digs up the treasure chest, and hides the gold. To satisfy his conscience he takes Stewart, upon his recovery, into partnership, managing a cotton plantation. Pete adds to the profits part of the treasure gold after each sale. Finally he is taken fatally ill, and, before he dies, tells Stewart the truth. Meanwhile the outlaws return and find the treasure gone. Morel and his crew swear to revenge themselves, and the captain starts out in a search for Stewart. He finds Stewart's home, but the man slips away with his family. He lives for a time in obscurity, but the pirate chief again locates him. They seize Stewart, and carry him away, leaving his wife gagged and bound. The chief leers at the wife, exclaiming: "He will fill up the hole he emptied." They put Stewart in a coffin-like box, nail down the lid and lower it into a grave where the treasure had been buried near a marsh. The wife manages to upset the lamp, setting the house on fire, and the negroes rescue her and the children. Then they hurry to the marsh, kill the outlaws in a fight, and dig up the buried man. Stewart is still alive, and is revived. The screen drama starts remarkably well. The scenes between the planter, the delirious man, and the simple, ignorant negro follower impress a spectator strongly. They chilled and grinned in their bizarre vigor, for they caught the spirit of a visualized Treasure Island admirably. This is largely due to the splendid character work of William Shay as the colored servitor. It is cameo of splendid playing. In fact, Mr. Shay caught the atmosphere of the swashbuckling days better than any of the players of the cast, although William Humphrey gives a thoroughly forceful portrayal of the planter, Pete. The later scenes among the outlaws are unconvincing. The pirates, in spite of the bandanas about their heads, do not help the spirit of the drama. There are, in fact, moments when a sophisticated watcher might smile. Harry Morey, who plays the leering chief, for instance, is not very successful as a buccaneer. At the spot of the buried treasure two trees were plainly marked with a white cross—too plainly to have been used to indicate a hidden hoard of gold. When Stewart is surprised and captured, it is supposed to be night, but the exteriors are not tinted. Robert Gaillord plays Stewart quite well, and Leah Baird makes a pretty wife. By calling attention to certain weaknesses of The Golden Hoard we do not mean that the drama is not unusual. It is novel, and it has dramatic interest. S.

WHERE TO BUY FEATURES

A condensed list of selected feature film information for those interested in such releases. We shall be glad to furnish to our readers information regarding any film.

REGULAR RELEASES

THE EXPOSURE OF THE LAND SWINDLERS. 3 Reels. Featuring the famous detective, William J. Burns.

IN THE DAYS OF THE WAR. Pathe play, 2 Reels. A stirring war picture.

A WISE OLD ELEPHANT. Selig, 2 Reels. Another of those fine animal pictures.

A FUGITIVE AT BAY. Cines-Kleine, 2 Reels. An unusual love story.

THE POWER OF THE CROSS. Lubin, 2 Reels. A stirring drama.

GENERAL FILM CO., New York.

A DAUGHTER OF THE CONFEDERACY. Military drama, featuring Gene Gauntier.
MONA LISA, 3 Reels.
THEIR LIVES BY A THREAD, 3 Reels. Featuring Martha Russell.
WARNER'S FEATURES, 145 W. 45th St.

STATE RIGHTS

THE CURSE OF THE GREAT SOUTHWEST, 3 Reels. Thrilling Western.
CHEYENNE FEATURE FILM CO., 1470 *Broadway.*

THE KNIGHTS OF RHODES. Historical drama. Spectacular picture of the capture of Rhodes.
AMBROSIO AMERICAN CO., 15 *E.* 26th *St., New York.*

ADRIENNE LECOUVREUR. Drama, 3 Reels. Sarah Bernhardt's own interpretation.
OEDIPUS REX. Drama, 4 reels. Greatest tragedy extant, with Mounet Sully.
W. F. CONNOR, 1555 *Broadway.*

CLEOPATRA. Helen Gardner in the life of the most famous woman in history.
U. S. FILM CO., 145 *W.* 45th *St.*

FROM THE MANGER TO THE CROSS. A reverent story of the life of Jesus.
GENERAL FILM CO., 200 *Fifth Ave.*

QUO VADIS? 8 Reels. Dramatization of Sinkiewicz's masterpiece.
GEORGE KLEINE, 166 *N. State Street, Chicago.*

AS IN A LOOKING GLASS. Dr., 3 Reels. Featuring Marion Leonard.
CARMEN. Dr. Another Marion Leonard picture.
MONOPOL FILM CO., 145 *W.* 45th *St.*

TIGRIS, THE WORLD'S MASTER CRACKSMAN, 4 Reels. A spectacular detective story.
ITALA FILM CO., Columbia Theater Bldg.

HIAWATHA, 4 Reels. All Indian cast in picture of Longfellow's Poem.
F. E. MOORE, TIMES BLDG., N. Y. CITY.

MADAME DU BARRY, 1 Reel. Historical love story.
LES MISERABLES. 4 parts, 8 Reels each. A dramatization of Victor Hugo's immortal story.
ECLECTIC FILM CO., 145 *W.* 45th *St.*

HARRY WHITNEY AND "LUCKY" SCOTT HUNTING IN THE ARCTIC.
NORTHERN VENTURES, LIMITED, 145 *W.* 45th *St., New York.*

THE VAGABOND.
WESTERN FRONTIER DAYS.
BURIED ALIVE IN THE BLACK DIAMOND MINES.
INTERNATIONAL FEATURE FILM CO., 145 *W.* 45th *Street, New York.*

REVIEWS OF LICENSED FILMS

Such An Appetite (Lubin, March 25).—This is far superior to the picture preceding it in points of laugh producing situations and business. It is sort of slapstick stuff, the style which we supposed the Lubin Company had discarded; but still, it is worthy of release. Only in the finish do we find the action and humor deficient. This last scene should either have been cut out or changed, as it is not in accord with the spirit of the rest of the farce. Because of illness, the young man sends the costume, secured for a masked ball, and a note to his sweetheart's home, but neither of them arrive. They are found by four hoboes, and the hoboes, seeing an opportunity for a good feed, take turns in presenting themselves at the ball. Sweetheart sees only the costume and not the man behind it; and what an appetite she imagines her dance has. G.

The Sheriff's Honeymoon (Essanay, March 25).—As a farce comedy, produced and acted by Arthur Mackley, this piece fails to live up to the expectations instilled in us by Mr. Mackley's farce of last week. We would have enjoyed more of Mr. Mackley here and fewer cowboy antics. Plot seems to be absent in the picture—there is not much to laugh at except the business in the first few scenes when the boys joke with the sheriff for playing the washwoman. The photography, or a portion of it, is rather bad. Mackley being a bachelor decides to secure a wife, which he does in the conventional way, through the newspaper advertising column. Between the time he leaves to bring the bride home and his arrival, there is too much nonsense with the drunken bad man and the local boys. It has little point. G.

Bread on the Waters (Edison, March 25).—In the writing of this photoplay—Bannister Merwin is the author—there is scanty room for criticism, but through improper directing, or acting (call it what you may), the play lacks in vital force. Mr. Merwin must be credited with giving to his play a basic idea refreshingly modern and to him, principally, must go the credit for whatever success the picture attains. As a case in instance of the ineffectiveness of the directing, we refer to scenes where the family is anxiously awaiting news of the son. Besides being drawn out, the acting belies the foregoing subtitle; instead of anxiety being shown, the spirit of happiness seems to reign supreme. And again in the scene where the regenerated boy seeks the dissipated brother of his sweetheart, the action does not hold our emotions. George, unsuccessful in his effort to induce Jack to return home, produces the mother's note in rather a lame fashion as a last resort. With the dispute worked up more vigorously and George forcing Jack to buy and absolutely compelling him to heed the paper shoved before his eyes, the situation would have taken on a different and more forceful hue. And the father—why does the father assume the stern, unforgiving air as his repentant son stands before him? Doesn't that seem a bit overdrawn? Obviously, the author desired to make the mother's note responsible for bringing the father to his senses, but that is hardly justifiable when it argues against the spontaneous passion of a normal parent toward its child. Despairing over the prodigal ways of the son, the father sends him out into the world to fight his own battles and make a man of himself. As he departs his mother slips a note into his hand, reading: "Oh, my son; oh, my son; redeem thyself." In disgust, the son slips the note into the hand of a beggar. This note proves an incentive to the hobo, and he turns his face upward. After this same boy has remained his feet and won the love of Jack's sister he goes out to bring Jack back to the fold and new life. Richard Tucker, while displaying ability, seemed to lack finish in his work; there was a touch of self-consciousness. Harry Beaumont was good as the degenerate brother, and Bessie Learn proved charming as the sister, though at times she appeared ignorant of the proper emotion to display. Mrs. Wallace Erskine makes a sincere mother and Robert Brower plays the father. George A. Lessey is the director of the picture. G.

He Needed the Money (Cines, March 25).—Amusing, yes; even ludicrously funny, in spite of itself, is the verdict passed upon this farce. A peculiar verdict, perhaps, but one that entirely fits the piece. When the picture is first flashed upon the screen our attention is drawn to the rather faulty photography which continues, more or less, throughout the film. Then the plot develops slowly with a subtitle to practically every scene and sometimes two to a scene. These subtitles, oddly written and arranged, are more suggestive at times than the business. And, again, the basic idea is one that was in vogue a few years ago. Just why the piece causes laughter is hard to point out. Certainly the leading man is clever, but this does not entirely explain the humor. He wants to borrow $10 from his rich uncle. Uncle refuses. Nephew catches him in a flirtation with a girl—plays the waiter at the restaurant and finally blackmails the old man into handing over double the required amount. The plot is crudely arranged. G.

A Moonshiner's Wife (Lubin, March 24).—This drama was manifestly suggested by a short story which appeared in a magazine some time ago. It must also be noted that the Lubin Company have in the production, creditably handled the idea; the plot is well balanced, having a clear, though rather slow, exposition with culminative action which leads to a consistent, forcible climax. It is probable that the author might have given the piece a less conventional title; there is nothing in it to indicate the real argument of the play. As the wife of an "ignorant," selfish man, this woman, still retaining some of the charm of youth, eked out a dull, listless existence. Finally romance enters her life. A circus performer seeks refuge from the sheriff at the house during the husband's absence, and she gives it to him. Now it so happens that the sheriff has caught a glimpse of the moonshiner's wife and, taking advantage of his authority, he openly displays his admiration. He even forces the husband to furnish him and his companions shelter for the night—and the husband grows wild with jealousy and suspicion. Yet he knows nothing of the circus performer hidden in the barn, nor the wife's interest in him, and when the wife slips out late at night and the sheriff follows it is the sheriff who receives the bullet coming from the watchful husband. The situation is full of mixed emotions, Cyrnl Hawley plays the wife, and we feel confident in declaring it the best thing she has attempted in some time. G.

Brother Bill (Vitagraph, March 24).—Ralph Ince, as the author and director of this photoplay, has given us a strong specimen of Western drama, dissimilar to the prevalent, overworked material. Ned Finley, as Brother Bill, gives a telling account of himself—his every move, almost, is a covert suggestion of the rough, primitive, lovable man he portrays. And Edith Storey is equally efficient in the role of Nan, the light-hearted, willful daughter of the storekeeper, who imagines herself attracted to Bill's brother only to discover herself in love with Bill himself. Her furious anger at Bill for his firm purpose, but outward passiveness, makes itself felt—it is a real situation. Bill, fearing for the life of his younger brother, tells the girl to refrain from dancing with him at the ball. One of her admirers has threatened to shoot the brother if he does. The girl joyfully boxes Bill's ears, and tells him to mind his own business. That evening Bill walks into the ballroom before the fun has well commenced, shoots out the light, picks the girl up in his arms, and carries her off to the mountains, in spite of her strenuous protestations. At first the girl is half mad with hatred for him and his show of brutality, but there is that in him, a powerful combination of the animal and the true man, which subdues and finally conquers her wild spirit, and when the spirit is conquered love steps in to take up its abode. The younger brother finds them together, but he realizes his place in the girl's thoughts has been superseded by another and he departs with a sad, yet resigned, heart. More of such dramas would be welcome. G.

The Old Clerk (Selig, March 24).—The technique adopted in writing this photoplay is not of the best—through lack of sufficient flash scenes the big situation realizes only half its possibilities. One of the clerks has been accidentally locked in the large vault, and the old clerk, previously discharged, is the only one who has the combination. There is considerable excitement over the possibility of the imprisoned clerk suffocating and a wild dash to the home of the clerk. But through it all we are not given one scene showing the suffocating clerk or the other clerks—during the dash—in their feverish haste to liberate him. As a matter of fact, the action is inclined to drag throughout, with only a weak ending. G.

Broncho Billy's Gratefulness (Essanay, March 29).—Broncho, sick with fever, is taken in and cared for by a ranchman and his young wife. Several weeks later, recovered, he departs assuring the wife and husband that if there is anything they desire of him to give the word. Several days later an old sweetheart of the wife's forcibly kisses her, and the husband is arrested for shooting him. Broncho is appealed to by the wife to assist them out of their trouble, which he does by holding the sheriff and his men up and allowing their prisoner to escape over the Mexican border. G.

The Two Brothers (Vitagraph, March 29).—This picture has been referred to as one of thrilling situations. One could hardly call the situations thrilling, but it possesses a climax rife with pathos. Rollin S. Sturgeon as the director, and George C. Stanley and Mary Charleson playing the leads, have achieved much. Every scene shows the result of careful thought in regard to detail, and business and the acting is splendidly effective. The action takes place in Mexico. A ne'er-do-well, returning home, and being refused admittance by his stepfather, kills him. His twin brother, an army officer, is suspected and sentenced to death for the crime. His sweetheart avenges his death by killing the guilty brother, who has returned to the monastery to confess. There are several things in the picture which have not been made sufficiently clear. Some motive should have been given this guilty brother for returning as he does to confess. The adding of several more scenes, depicting the distress of this girl, prior to the execution of her sweetheart, and still another scene added to make it more definite that she was unwittingly guilty of causing his arrest and subsequent execution, would have lent desirable force to the final scene where she returns to view the dead body. This is the big situation of the picture, and not enough care has been used to work up to it. Charles Bennett plays the father acceptably. W. Hanson Durham and George C. Stanley are the authors of the scenario. G.

The Hardup Family's Bluff (Pathe, March 29).—In attempting to keep abreast with society, Hardup finds it necessary to send his wife and daughter to Bermuda for a vacation, but the cash is lacking. In order to obviate this difficulty, he closes up the house and the family remain indoors with the idea of giving the neighbors the impression that they are spending their surplus income. All would have gone well had not a burglar found his way into the place. This burglar, a deliciously funny character as acted, discovers the situation when captured by the family and refuses to leave. If the father telephones the police, his decention will be discovered by his friends, and if he doesn't the burglar will carry off his valuables—what few he has. It is a disheartening dilemma, but the cook and her policeman friend assist in finding a way out. It is an amusing farce, well produced, except that the players enacting the roles of the parents are inclined to burlesque. It is strictly a farce situation, and should be treated as such to accomplish the best results. G.

In the Land of the Cactus (Lubin, March 29).—Because of the theme and the rare treatment it receives, this picture, acted and directed by Romaine Fielding, is positive of success among those who care for a picture of depth and originality. The camera work is beautiful with settings that create a true atmosphere. With the hope of regaining her health, a girl, accompanied by her father, goes West. While in the land of the cactus two men fall in love with her, one a rancher and the other a "greaser." Though she favors the ranchman she refuses him, fearing that she will never regain her health. Overhearing this refusal and believing that it is her fear that regards her recovery more than anything else, the greaser" determines to save the girl from herself. Adopting the only course open to him, he deliberately kidnaps the girl and carries her to the mountains. With his sister aboard as a chaperon, he forces the girl into the roads and open life while her pursuers search for her in vain. At the end of the month the chance is evident, and she is on the road to recovery when her father and sweetheart find the camp. Meanwhile, the girl has come to think considerable of the "greaser," as she slowly realizes the motive which prompted his action. But at the arrival of the other man she shows her preference, though not without an expression of her gratitude, and the "greaser" is left to sorrow alone, having as his only comfort the satisfaction of knowing that he has performed a

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dead worthy of the highest manhood. And surely that is something. G.

The War-Time Siren (Kalem, March 29).—Among the series of war pictures produced by the Kalem Company, The War-Time Siren ranks as one of the poorest. The basic idea of the story is good, but apparently it could not be properly handled along with the incidental war scenes in one reel. Eric Warren, a young physician, when the Civil War breaks out, enlists and is commissioned a captain. His display of cleverness in manœuvering harasses the Confederates, and Colonel Ashby lays a plan to capture the young officer. To carry this out, he calls upon his daughter, and through the officer is enticed to her home and captured. Some time later, he hears that the girl's mother is dangerously ill, and he offers his assistance as a doctor to attend her. As a result of his aid, the mother recovers, and the girl, remorseful that she has effected his capture, assists him to escape, and he returns to his troops in time to turn the tide of battle. The battle scenes are not as good as those we have seen during the past. They appear somewhat lifeless and crudely arranged. Guy Coombs makes a pleasing hero as the young physician, and Alice Hollister lends grace to the role of the colonel's daughter. Photography is not the best. G.

Between Orton Junction and Ballenville (Edison, March 29).—A railroad drama written by Charles M. Seay and directed by C. J. Brabin, this piece finds its way into the spectator's heart by reason of its human interest and sentiment. There is nothing really big in the picture, and the situation is inclined to be conventional. It is possible that the trouble may have been with the projecting machine, but the photography appeared rather obscure at times. Bleecker Cooper assumes the principal role as the station agent and operator. In his light emotional scenes his work proves especially efficient. Augustus Phillips plays the rival suitor for the girl's hand, Edna Pizzarth. Barry O'Moore as the erring telegraph operator gives a telling piece of acting. Jim and Edward are rival suitors. Jim is slow and bashful, and by the time he screws up courage enough to propose to the girl she has accepted the other and younger man. Later comes a time when Jim can save or kill his rival who is the engineer. He plans the death, and technically he cannot be blamed, but his honor asserts itself, he 'phones to the girl, there is a wild ride to the junction and the head-on collision is averted. The story is simple, but well told with considerable strength in the big situation. G.

Glimpses of Naples and Vicinity (Cines, March 29).—An interesting travelogue picture, standing before the spectator a magnificent panorama of the old quarter of the town with Mt. Vesuvius looming up in the distance. Also we are shown the castle occupied by the American Co[illegible] Ovo Castle, the Tomb of Virgil, and several other sights, following which we attend the motor-boat races at Positano. G.

Spirits of Youth (Cines, March 29).—Aside from the excellent photography, there is little commendable in this half-reel film comedy, depending as it does on trick photography depicting the rapid movements of various people after taking what is rated as a wonderful electric tonic. One is led to believe, by the manner in which the story commences, that he is going to witness something quite different. Our hero is in need of money. Hearing that his rich uncle is about to die he rushes to his bedside. Though the uncle has been given up to die, the old nurse insists on treating him with her tonic. It works such remarkable effects upon the old man that he and his nephew form a plan to enliven all their associates. G.

The Sheriff's Baby (Biograph, March 29).—Manifestly the first object of Director David N. Griffith in producing this series of Western melodramas is to plant action, vivid life, and motion primarily, allowing his story to follow along as a natural sequence. In the story which this picture relates there is nothing startlingly new, but the technique used has allowed him to condense so much within the picture that the spectator is held in a vise-like grip of attention from the opening of the film until the close. From the time that father says good-by to his baby—I sense that has just the qualities to make it effective—to the fight with the outlaws in the town street, then the finding of the baby by three of the outlaws, the attack of the Indians, and the final sacrifice of the lone man to save the baby's life, there is a constant stream of brisk movement which keeps the emotions keyed up. We have a wildcat, bears, Indians, outlaws, fights and bloodshed, thirst in the desert, cowboys, sheriffs—in fact, a genuine hash, yet what a delicious hash. The widowed sheriff sends his child away to a distant town to be cared for by friends. Immediately following the departure of the wagon carrying the child, the father is taken up with the pursuit of bandits. Meantime, the wagon has strayed, and the man and woman are choking to death. Three of the bandits come upon the stranded outfit and discover the baby still alive. After a brief discussion as to the propriety of killing the little fellow, they decide to take him. Later the three are attacked by Indians, and two of them are killed, the other one escaping with the baby. Fearing for the baby's life, through lack of water, the outlaw finally gives himself up to the pursuing sheriff, and the sheriff in gratitude for the saving of his child gives him freedom. While the introduction has no bearing on the situation, it gives atmosphere to the setting. The wildcat, about to make a meal of the child as the bandits find him, of course, builds up the interest in this portion of the picture. It is all live, highly colored melodrama, but passably consistent and wholly successful. G.

Bedella Becomes a Lady (Vitagraph, March 31).—The low comedy work of George O. Stanley as the rube, Hiram, and Mary Charleson as Bedella, implant a good many laughs in the picture, which, under ordinary conditions would be absent. W. E. Wing is the author of the burlesque, and while he has failed to contrive anything in either the plot or business strikingly new, at the same time he has an adequate, intelligent vehicle for Rollin S. Sturgeon and the players to work with, and that is saying more than can be said of many of the slapstick pictures we have had in times past. Anne Schaffer plays the mother, and Robert Thornby the city chap. Neither of the last two players has a prominent position in the play, but their parts are capably handled. Bedella is a country lass, reading stories in the magazines that induce aspirations for city life and society. Hiram is sad when she announces that he is not for her—that she intends going to the city to become a lady, which she later does on the money left her by an uncle. But her experiences in the city prove to be painful, and she returns soon to take her place where training and breeding intended her to be. G.

A Prisoner of Cabanas (Selig, March 31).—Though A Prisoner of Cabanas is devoid of a story of any consequence, either as to plot or theme, still it is far more deserving the caption of "special" or "feature" than many of the recent specials, even if it be but one reel. At intervals the photography is not the best, but the particular attributes which lend the piece force and character are the swift, live action, the ably arranged battle scenes and the personality of Thomas Santschi in the lead role. Every setting conforms perfectly to the spirit of the affair, and there is one especially worth calling attention to—the street scene. It bears close inspection, almost defying detection as an artificial construction and it is wonderfully suggestive of the local coloring. Judging the present story casually one might suspect that it originally occupied two reels—the continuity is somewhat marred. In substance the tale deals with a young American, who assists the Cubans to throw off the yoke of Spain. Incidentally there is a vein of love running through the general plot. G.

The Inventor's Sketch (Edison, April 4).—G. T. Evans has contributed in The Inventor's Sketch a conventional melodrama. A manufacturer tries to get possession of the old inventor's plan, which may revolutionize engine manufacturing, through a villainous assistant of the aged man. The inventor, called out of town, leaves the plan upon his desk. The office boy hides it under the newly hung wallpaper. The two conspirators try to make the boy tell where the plan is hidden but fail and lock the lad in the safe. The inventor returns in time to save the boy, discover the plot and have the culprits arrested. William West does well as the inventor. Paperhangers would hardly leave a strip of paper loosely fixed that it could be raised and left placed beneath. In this instance apparently only the upper part of the strip is stuck to the wall. The story is very slow in getting under way. George Lessey is the director. S.

Edwin Masquerades (Biograph, March 31).—That this half-reel farce is an ingenious affair—one that can be correctly rated to produce laughter in the average house, cannot be questioned. The spirit of the piece is burlesque throughout, though advertised as farce, and to accentuate the movements and antics of the players the camera has been run slowly in the main. Photography is good. Edwin and his girl are to attend a masquerade ball, and each keeps the nature of the proposed costume a secret. Edwin's suit is delivered at his house, but before he arrives an escaped convict enters, dons the masquerade attire, and leaves his stripes for the boy. Edwin imagines the costumer has made a mistake, and putting on the suit he sallies forth, only to be mistaken for the convict by the searchers. In the interim, our convict has gone to the ball, and when Edwin arrives with the prison warders, he is enjoying a gala time with Edwin's girl. G.

Women of the Desert (Lubin, March 31).—Due credit must be accorded the Lubin director and players for giving this photoplay a splendid production, but after witnessing it there is trouble in seeing just wherein the play deserves so much. Certainly the theme—that of a girl being sold into captivity to occupy a place in a Turk's harem in order to give the lover an opportunity to slay the hero by rescuing her—is old, and the author has not, so far as the spectator can see, overworked his imagination by contriving new touches and fresh situations. Glafar—that is, the hero, is loved by two sisters, but Glafar loves the younger, causing the elder to feel hurt. She is hurt to such an extent that she willingly turns her younger sister over to be sold as a slave to the Caliph, after a vain effort to work an incantation upon her. Glafar finds out the truth, and goes in pursuit. By bribing the Caliph's agent he gains access to the place, and rushes in to save his sweetheart from the embraces of his majesty. His majesty proves a generous, well-meaning man after all, and learning the truth about his slave allows her to leave with this man, who broke into his sanctity so unceremoniously. Giving the Caliph such generous impulses is the one bit of originality which appears in this piece. Ormi Hawley plays the mistreated sister only passably well. J. Irving White as the Caliph gives a vivid piece of acting one of the brightest spots in the picture. Edwin Carewe as the hero does well, and John Ince as the slave dealer is strong. E. W. Sargent is the author of the play. G.

Pathe's Weekly (Pathe, March 31).—Many possible items in this issue of the Pathe Weekly have been left out, no doubt, to make room for the pictures of Mexico city, and though the spectator is shown many gruesome sights and some other sights which act as a reminder of the overthrow of the Madero Government, one cannot help feeling that an undue amount of space has been given the subject which the extremely poor photography does not justify. A feature of interest is the raising of the flagship *Niagara* of Commodore Perry, after it had rested 100 years at the bottom of Lake Erie. Others worth noting are: Prominent Indians attending the Redmen's Convention at Toppenish, Wash.; the St. Patrick's day parade in New York, and the fete given by the students of the University of Berlin. G.

He Wouldn't Give Up (Cines, April 1).—There is something modest and altogether refined about this and other comedies the Cines Company has produced. Excepting the young woman who plays the daughter the players are thorough masters of their art. The young woman in question appears rather amateurish and self-conscious. Our hero has been refused the hand of the girl he loves because of the father's desire to have her marry the son of one of his old friends whom he has never seen. Our hero informs the old father that, though he may be thrown out of the house, he will appear again, and he does, in numerous and humorous ways. In desperation at being annoyed so constantly the father finally gives in and allows the match. G.

How Plaster is Obtained (Pathe, April 1).—Plaster of paris is a common commodity. Still the methods by which it is obtained are entirely unfamiliar to the general public, one of the reasons why this film is really interesting and instructive. Gypsum, the substance from which the plaster is obtained, is dynamited from an immense quarry, then it is transported to the kilns, where it takes three days to prepare it for powdering. The spectator is carried through a number of scenes, which show the preparations, and finally packing for shipment. G.

KINEMACOLOR REVIEWS

Out of the Darkness.—This is the first Kinemacolor picture in which the name of the author is given, and probably it is given in this case because the story is so good, for it is unusually good. Not particularly new, perhaps, but the treatment is so good as to raise it out of the ordinary. Two brothers have the same girl, and when she marries one the other becomes a wreck from gambling and dissipation. The wife helps the wayward one, but the husband naturally does not understand that it is only gratitude that causes the gambler to take his wife in his arms, and leaves a note saying he has committed suicide. When the wife receives the note she loses her reason and has hallucinations. Thinking she sees the absent husband in a chair she embraces him, and her arms pass through the misty figure which fades away. This is one of the finest examples of double exposure work yet shown, and is remarkable as to timing and realism. Finally as a counter shock, the husband, who has returned, is placed in the chair, and when the wife's arms close around him, her reason is restored. The work of the whole company is good.

Modelling Extraordinary.—A trick picture which is somewhat out of the ordinary showing an amateur sculptor who is unable to make a model. The lump of clay becomes animated and produces some unusual results, among them a spray of leaves to which a beetle attaches itself; the beetle then becomes a bud and the bud breaks into a full blown rose. A number of these tricks are shown and make an interesting picture.

Featherton.—A visualisation of Nathaniel Hawthorne's story of the same name set in New England during the days of witchcraft. An old witch creates a scarecrow, which the devil brings to life as Featherton. To revenge herself she vows to marry Feathertop to the daughter of Godkin, who is mayor of the village. The scarecrow, who has become quite a dandy and can keep alive as long as he smokes his magic pipe, meets the daughter Polly and they fall in love, but as he passes a mirror he sees his soul as it really is—a scarecrow. He returns to the home of the witch and denounces her, saying, "You could give me life, but not a soul." He dashes his pipe to the ground and gradually fades into a scarecrow again. The picture is well acted and the dissolves are good, but the story is big enough to justify more space rather than be crammed into the space which is given it. F. J. B.

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F. E. Moore Talks of Experiences with Players in "Hiawatha" Picture

My purpose in visiting F. E. Moore was to learn more concerning Indians, particularly Indians as actors. He knows them thoroughly in real life; also in their histrionic capacity, and retains some rather startling views. He is one man, at least, in America who believes that Indians—not apartment-house Indians—are just as numerous to-day as when Father Columbus first trod the lands of our beloved country; and, further, that some few of these Indians are highly intelligent, though they are not Christians; and also that they can be made to do things in general and act in particular, though they are not actors, and though they do not speak a word of English. To prove the correctness of this last assertion, he can lay out before your curious eyes box-office receipts in large amounts as positive proof. For years Mr. Moore has been conducting throughout the country the open-air production of Hiawatha that recently has been recorded on the screen. Every one of the performers is a full-blooded Indian.

"In my company there is a pretty little Indian girl, Soon-goot (meaning shifting sands), who plays the part of Minnehaha, the daughter of a Kiowa brave," said Mr. Moore. "She is about seventeen years old, and is not an actress; nor does she know what the word acting means. She was asked by an interviewer at one time how she liked to act; if she found it hard. 'We do not act,' she replied. 'We are as we are.' That sums it up fully. Among the Iroquois—the tribe I use mostly—there are legends closely harmonizing with the story of Hiawatha, and, when repeating these with the accompanying movements, there is a rich imagery and symbolism that no amount of training could achieve in a white man.

"So many Indians who enter the show business retrograde to the balla-hoo. They are taught things foreign to their nature; their dances, songs and dress are changed in order to comply with the preconceived notions of the public. And, again, many of the tribes in their dances and songs exhibit signs of the Mission influence and modernism. For this reason, in choosing my players, I turned to those who were not Christians, and I have exercised pains to see that modernism should not corrupt their modes.

"Indians of different tribes are considerably unlike in their customs and manners. The Western Indians are not so impressive and stately as the Easterners; they lack the grace and bearing of their brethren here. In conversing, the Westerners use their hands to a great extent; almost like a deaf-and-dumb person. To interpret the spirit of Longfellow's poem properly, the long, sweeping motion of the arm and body is required, and it becomes highly remarkable."

Mr. Moore has been actively engaged in handling Indians for ten years, feeding them, clothing them and teaching them. Naturally, his judgment and knowledge is ripe with experience.

"In teaching Indians to carry out the action of a play," he continued, "the perplexing task is to impress upon them when not how to do a thing. And, again, when they have once grasped an idea it is almost impossible to get them to change. They are a people of one idea, as may be discovered by listening to their songs and watching their dances. There is a sameness about them all. A love song is a love song. If a brave desires to make it longer he sings it over, and he changes the tempo only to change it into a war song. Everything to them is either good or bad. They can't understand what 'pretty good' means. Coaching is all that is necessary for their respective impersonations."

Indians are desirable in pictures, as every one knows who is a careful patron of the screen. In the Hiawatha picture, those who witness it will see something rare and fascinating which could not be obtained with white men in the roles. One of its main charms is that the Indian players are true to themselves; they live—they do not act their characters, and they bring home forcibly the beauty and pathos of Longfellow's great legend, the Red Man's Passion Play. There are still producers who, for various reasons, refuse to cast real Indians in Indian roles; but there are also some wise ones who are realizing the advantages in so doing. "It is amusing, at times, to listen to the chatter of the Indians; the few who can talk English at all," Mr. Moore said. "They have a habit of using words that express the exact opposite of their meaning, and when they enter a restaurant there is usually trouble. It was Lewis Deer who, in a cafe, asked for a lemon when he wanted an orange, and nearly got thrown out when he raised strenuous objections to what was brought him. And they write just as they talk; though a peculiar fact is that their words are generally spelled correctly."

As a sample, Mr. Moore produced a letter received recently from a brave on the reservation. It ran thus:

SOME OF THE INDIANS IN "HIAWATHA."

"DEAR MR. MOORE AND FRIEND.—I would like to loan you ten dollars (borrow). I pay you back as soon as I get ready (soon as possible). I not go with you next summer, so let me know and I be ready. We all well except mother. He sick, and our pig he die. Corn planter boy fell in creek yesterday and got drown. He all right to-day."

"To keep the Indians in form so that they will make a presentable appearance on the stage is another problem confronting the manager," continued Mr. Moore. "They will get fat, and you simply can't diet them. They eat what they like, principally corn and fat meats. I have seen many Indian girls beautiful at sixteen and seventeen, and at eighteen they were painfully homely. Eating too much and not enough exercise causes such a degeneration. On the whole they are cleanly, bathing often, and for this reason there is little consumption among the Iroquois tribes. The great loss of life is among the babies.

"The difficulty I encountered in getting my Indians to act before the camera was, considering the conditions, small. As I said before, if they are in the habit of doing one thing in one way, they are loth to do it in another. Of course, in making the screen version, I had to shorten and condense the action; and I had trouble in making them understand this fact. They insisted on drawing the scenes out to their full length. In one scene of the open-air version, a squaw stands in the doorway of the tent while Minnehaha recites some lines. Before the camera we had to leave the ghost out, to work it in later on a double exposure. But poor Minne could not comprehend this. Without the ghost being present the squaw refused to act the part. 'I'll play when the ghost comes,' she laughed."

That the screen Indian and the Indian on the screen are not the same, Mr. Moore's novel and picturesque presentation attests. Colonel Cody has, in years past, shown us with what zest and abandon the Indian can enter into the "make-believe" of war and the chase; and some of our screen producers have done much the same. But even they had hardly prepared us for the dramatic vigor and artistic restraint with which the characters in the picture Hiawatha are presented, while the noble repose of the Indian pantomime and the quaint rhythm of the dancing mark, to most of us, be a veritable revelation, all the more fascinating because dispelling cherished misconceptions.

These aboriginal players demonstrate that the Indian nature is essentially dramatic and, in a primitive way, artistic. In most cases it would seem, then, that they are wholly capable of taking their place upon the screen, along with others, when occasion requires. Will we see more of them? Mr. Moore thinks so, and many others hope so.

HARVEY HARRIS CARR.

STUDIO GOSSIP

UNDER Oscar C. Apfel's direction, Edgena De Lespine will be featured in The Bawler-out, one of Forrest Halsey's most successful novelettes, which will be presented by the Reliance on April 30.

THE first story of Stephen Allen Reynolds to be screened will be produced by the Reliance Company, which has purchased the moving-picture rights to The Master Cracksman, recently published in *Adventure*.

THE Majestic will release a two-reel feature on May 6, produced in the Jacksonville, Fla., studio, under Larry McGill's direction, and entitled Children of St. Anne, by Forrest Halsey. This will make the second Majestic feature, the first being a two-reel production of Hasel Kirke.

THE Lubin Baseball Association was formed on March 29 with these officers: James J. Humphreys, president; R. J. Travers, secretary; "Bennie from Lubinville," publicity. Dates are open for engagements with first-class teams, motion-picture aggregations preferred.

ROBERT OLSSON, the Swedish Kinemacolor expert, has just returned from Moscow, where he successfully filmed the Czar and Crown Prince of Russia during their recent visit to the capital. Mr. Olsson is also credited with the picturesque Swiss and Norwegian scenes and Life in Lapland which have been so popular with patrons of the Kinemacolor film service. He will join Alfred Gosden on a trip to California, where they will film the Kinemacolor Stock companies in a new series of photoplays prepared by Lee Dougherty.

THE Pathe Freres baseball team will play the first game of its season with Kinemacolor at Whitestone, L. I., April 26. Other games have been scheduled, among them one with the Lubin nine. Theatrical or moving-picture teams wishing to arrange dates should write to 1 Congress Street, Jersey City Heights, N. J.

RICHARD ROSSON has left the Vitagraph Company, with which he has been for the past two years, and is soon to start for the Coast, where he is to play leads with a new company now forming.

AL. W. FILSON, one of the character actors with the Selig Pacific Coast forces, is an example of the fascination photoplay work sometimes holds for stage people. Mr. Filson, who is fairly well advanced in years, doesn't have to work for a living. He just loves the picture game, that's all. He owns one of the finest orange groves in southern California, holds control of four producing oil wells, and has fattened his purse through deals in fancy real estate. Mr. Filson left the stage to go into business, and he was successful in a large way. But the lure of moving pictures proved irresistible to him, and he has yielded to the work heart and soul. The little frost which hit California orange groves last Winter cost Filson about $10,000.

BEVERLY BAYNE, one of the leading players with the Essanay Company, made her first appearance in pictures only a trifle more than a year ago, yet she has climbed pretty close to the top. She is one of the few prominent motion-picture actresses who began playing before the camera without any previous stage experience.

ARTHUR POWELSON, the photographer with Theodore Roosevelt when he was shot during the Presidential campaign last Fall in Milwaukee, and who was one of the party that conducted the ex-President after the shooting to the latter's home at Oyster Bay, L. I., has joined the forces of the Universal Company.

YET another director has been added to the 101 Bison forces. He is Milton H. Fahrney, who has been connected with the Nestor Company since its inception. He starts his new work with a two-reel feature, Civil War story, employing the actors and actresses who have been with him so long.

FREDERICK FORRESTER has just returned from Los Angeles, where for four months he was engaged in special picture work with the Marion Leonard feature film productions. Four productions on an elaborate scale were completed, in which Mr. Forrester appeared as the leading male support. He will probably continue in feature-picture work unless previous arrangements compel him to return to the stage, where for the past fifteen years he has been connected with some of the leading New York productions, as well as several of the best stock companies in the country.

LICENSED FILM RELEASES

Monday, April 14.

(Bio.) He Had a Gasoline Engine. Com.
(Bio.) A Horse on Bill. Com.
(Edison) Jones Goes Shooting. Com.
(Edison) The Rocky Mountains in Winter.
(Kalem) A Streak of Yellow. Dr.
(Lubin) Mimmie the Widow. Com.
(Lubin) One on Managers. Com.
(Pathenlay) Pathe's Weekly, No. 16. News.
(Selig) A Wise Old Elephant. Two parts: Dr.
(Selig) The Woodman's Daughter. Dr.
(Vita.) Mr. Minters's Misadventures. Dr.

Tuesday, April 15.

(Cines) The Ancient Towns of Gubbio, Umbria.
(Central) Italy. Sc.
(Cines) Anita, the Orphan. Dr.
(Pathenlay) The Fire of Vengeance. Dr.
(Edison) The New Fuel. Com.-Dr.
(Ess.) The Accusation of Broncho Billy. Dr.
(Lubin) The Pawned Bracelet. Com.
(Selig) God's Way. Dr.
(Selig) Hankow, China. Sc.
(Vita.) The Fortune. Com.

Wednesday, April 16.

(Cines) A Fugitive at Bay. Two parts: Dr.
(Eclipse) The Winner at the Sweepstakes. Dr.
(Edison) Seven Years' Bad Luck. Com.
(Ess.) The Capture. Com.
(Selig) Dixieland. Dr.
(Pathenlay) The Italian Bride. Dr.
(Kalem) A Plot for a Million. Dr.
(Vita.) After the Honeymoon. Dr.

Thursday, April 17.

(Bio.) A Frightful Blunder. Dr.
(Ess.) The Unknown. Dr.
(Lubin) The Right Road. Dr.
(Melies) What Is Sauce for the Goose. Com.
(Melies) A Tahitian Fish Drive.
(Pathenlay) Glimpses of the National Capital. Top.
(Pathenlay) The Sponge Industry in Cuba. Ind.
(Selig) The Tie of Blood. Dr.
(Vita.) Sleuthing. Dr.

Friday, April 18.

(Edison) The Man from the West. Dr.
(Ess.) The Crossing Policeman. Dr.
(Kalem) The Bravest Girl in California. Com.
(Kalem) The Millionaires' Playground. Top.
(Lubin) Babe's New Pin. Com.
(Lubin) Beating Mother to It. Com.
(Lubin) The Power of the Cross. Two parts: Dr.
(Pathenlay) School of Gymnastics.
(Pathenlay) The Cuttlefish.
(Selig) Cured of Her Love. Com.
(Selig) That Mail Order Suit. Com.
(Vita.) Playing with Fire. Dr.

Saturday, April 19.

(Bio.) A Misunderstood Boy. Dr.
(Cipes) For His Child's Sake. Dr.
(Edison) The Twelfth Juror. Dr.
(Ess.) Alkali Ike's Homecoming. Com.
(Kalem) The Fire-Fighting Zouaves. Dr.
(Lubin) A Florida Romance. Dr.
(Pathenlay) The Pride of Tennessee. Dr.
(Pathenlay) The Worst Road to Happiness. Two parts: Dr.
(Vita.) Senior Tenpin. Com.
(Vita.) Joan and Her Family. Comic.

MUTUAL FILM RELEASES

Sunday, April 13.

(Maj.) Billy's New Watch. Com.
(Than.) (Title not reported.)

Monday, April 14.

(Excelsior) The Moving Picture Girl. Dr.
(Amer.) Suspended Sentence. Dr.
(Keystone) A Life in the Balance. Com.

Tuesday, April 15.

(Maj.) Pedro's Revenge. Dr.
(Than.) (Title not reported.)

Wednesday, April 16.

(Mutual) Mutual Weekly No. 15. News.
(Bell.) Held for Ransom. 2 parts. Dr.
(Broncho) A Southern Cinderella. 2 parts. Dr.

Thursday, April 17.

(Amer.) In Another's Nest. Dr.
(Keystone) Murphy's L. O. U. Com.
(Keystone) A Dollar Did It. Com.
(Mutual) Willie and the Cashier. Com.
(Mutual) Village Customs in Ceylon, India.

Friday, April 18.

(Kay-Bee) (Title not reported.)
(Than.) (Title not reported.)

Saturday, April 19.

(Amer.) The Ways of Fate. Dr.
(Bell.) The Good Within. Dr.

UNIVERSAL COMPANY RELEASES

Monday, April 14.

(Imp) Blood Will Tell. Dr.
(Nestor) A Night at the Garter. Com.
(Nestor) Dad's Surprise. Com.
(Cham.) Lena's Flirtation. Com.

Tuesday, April 15.

(Gem) Billy Turns Burglar. Com.
(Gem) The Lanlanders.
(101-Bison) Bred in the Bone. Two parts. Dr.

Wednesday, April 16.

(Nestor) An Affray of Honor. Dr.
(Powers) The Lesson. Dr.
(Relair) The Evil Genius. Two parts. Com.-Dr.
(Univ.) Animated Weekly, No. 58. News.

Thursday, April 17.

(Imp) The Leader of His Flock. Two parts. Dr.
(Rex) A Friend of the Family. Dr.
(Frontier) Some Doings at Lonesome Ranch. Com.

Friday, April 18.

(Nestor) Paying for Silence. Dr.
(Powers) The Troubadour of the Rancho. Dr.
(Victor) The Coward's Charm. Dr.

Saturday, April 19.

(Imp) Fixing the Fakirs. Com.
(Imp) On an Alligator Farm.
(Bison) The Last Roll Call. Two parts. Dr.
(Frontier) Why the Ranger Resigned. Dr.

BIOGRAPH FILMS

FOR THE WEEK COMMENCING MONDAY, APRIL 14, 1913

MONDAY

A HORSE ON BILL
AND
HE HAD A GUESS COMING

Farce Comedies

THURSDAY

A FRIGHTFUL BLUNDER

The Result of a Drug Clerk's Carelessness

SATURDAY

A MISUNDERSTOOD BOY

The Brunt of the World, He is Put to His Shifts

BIOGRAPH COMPANY
NEW YORK

REVIEWS OF UNIVERSAL FILMS

The Veiled Lady (Crystal, April 12).—A half-reel farce that amused through the work of Pearl White. Pearl is angry with Chee for flirting, so she has her colored maid, wearing a heavy veil, meet Chee by appointment. When Pearl confronts him he says, "This is my sister." Then the maid removes her veil. Next the maid's dusky beau appears in anger. Explanations follow. Chester Barnett gives Miss White good assistance, as usual. S.

The Burning Lariat (Frontier, April 12).—Some pretty mountain scenes and the clear photography are the only redeeming features of this "dime novel" screen drama. Hawkins buys some sheep and falls in love with the sheep herder's daughter. But Buck is, according to the sub-caption, "insanely in love with Edythe," and, aided by another villain, makes Hawkins a prisoner in a deserted hut. The girl rescues him and there is a chase. They escape over a cliff down a lariat. Then Hawkins sets the rope on fire. Buck slides down until he reaches the flaming end, falls off and "meets his fate." There is a long-distance revolver duel, a rescue by a posse, and later a little tableau on the front steps. Then Hawkins says, according to the flashed conversation, "I've bought your sheep, I've got your goat(s), can I have your chicken?" This slang is even worse than the lurid and impossible story. It should be eliminated. S.

The River Rhine, Germany (Nestor, April 7).—Pretty scenic views along the beautiful waterway. The photography varies, but at times it is very good. S.

The Maid and the Milkman (Nestor, April 7).—Mrs. Jonas Smythe plans to have Edward marry her eldest daughter, and she has the pretty younger sister masquerade as a maid to further her matchmaking plans. But Edward falls in love with the "maid," disguises himself as a milkman and they run away in the milk wagon. Of course it's absurd farce. The little actress who plays the younger sister is pretty, vivacious and genuinely attractive. She makes the farce entertaining. S.

Paying for Silence (Nestor, April 18).—The director's knowledge of a newspaper office is a bit vague at times. Tira flirts with the editor, betting her brother that she can make the newspaper man propose. After proposing and being accepted, the editor overhears Tira and her brother talking over the bet. He departs in anger, after denouncing Tira, who really loves him. Next the brother gets into a gambling fight with the star reporter. The newspaper is to run a big story on the affair, headed "Scandal," and telling of the brother being "in bad company." This reference is hard to comprehend as the brother was playing cards with the reporters. Tira comes to the editor and pleads on her knees for him to suppress the story. The editor stops the press and, in the end, is rewarded with a kiss. The story of the fight really had little news value and would not have been worth all the ado made over it. In one scene a printer brings a page form into the editor's room. The drama lacks interest. In the first place, the heroine doesn't appeal. She is rather illogical, at best. At first she takes the editor on a bet and next she appears to love him. One or two scenes are marred by static. S.

Our Parents-in-Law (Crystal, April 18).—A rather entertaining companion piece to The Veiled Lady. Hubby has a terrible time with Carrie's mother until he invites his father to visit him. Then the young couple plot successfully to marry off the parents-in-law and thereby gain their liberty. S.

The Forgotten Letter (Nestor, April 11).—There is a curious mingling of inaccuracies in this drama, although obviously efforts were made in the matter of costuming and details to have it correct in period. Moreover, the drama does not convince. Robert is in love with Margaret, and writes a letter proposing marriage before going to New York, but he forgets to mail it. The forgotten letter is a time-worn theme. When the girl fails to hear from him, she accepts another. Five years elapse. He is at his desk in New York studying her picture when he reads of her marriage in Albany. "It was a quiet wedding," says the flashed news item. Thirty more years elapse. There are wrinkles upon Robert's brow. He sits and dreams and dreams. Then we see Margaret in "her widowhood." Thirty-five years have dealt lightly with Margaret. She sits and studies his picture, and dreams and dreams. Then he finds her letter in his old coat, hurries to her, and they are at last united "after long years." The costumes of the early scenes indicate the sixties. Yet a modern Western Union blank is used for a flashed message. The postage stamp on the letter is apparently of a later date. In Robert's New York office there is a telephone. The principals are costumed for the period, but the clerks in the adjoining office have modern business suits. S.

Life Savers of Chicamacomico (Champion, April 7).—Good views of the life savers of the Hatteras Banks launching a boat and putting out to sea in rough weather. Clean cut photography. S.

Shanghaied (Champion, April 7).—An impossible, illogical, and absurd drama. Father is angry with son for loving a certain young girl, so he plots with a rough-looking sailor, "I will drug him," he says in the caption, "your men will find him to-morrow." Papa pours some knockout drops in son's glass. Then follows a confusing incident. The maid changes the glasses, and the father changes them back again. The intention was apparently to give the impression that the glasses were not changed back, as father is overcome and taken on board the vessel. Meanwhile the lovers get married. Twelve months elapse. There is a baby. Father returns and forgives every one. He pays the sailor for being shanghaied, saying: "I feel twenty years younger." There is a "deep sea" scene on board the vessel with the caption, "Heave Ho, My Lads!" The boat is anchored in a harbor. Papa is at work, superintended by a cruel mate in a chauffeur's can. It is too much of a tax upon our belief to ask us to believe that a father would give his own son knockout drops to have him shanghaied. The mixing of the glasses does not fit the subsequent action. S.

Animated Weekly, No. 56 (April 2).—The features of this issue of the Universal screen "newspaper" are the flood pictures taken at Cleveland and Dayton, the cyclone scenes at Omaha, the Easter egg rolling on the White House lawn, a splendid view of Herald Square in the "What's What in New York" series, a glimpse of Irish boy trotting, and a view of the Giants in practise at Marlin Springs. Edmund Breese, star of The Master Mind, is shown in the "Who's Who in Stageland" series. S.

How Fatty Got Even (Nestor, April 9).

TUESDAY, APRIL 8th

"The Night Riders"

An Intensely Interesting Drama with a Strong Appeal to All Classes

Excellently Staged and Cleverly Acted

MAJESTIC

SUNDAY, APRIL 13th

"Pedro's Revenge"

A Delightful Romance of the Florida Orange Groves with Rare Dramatic Value and Unusual Suspense.

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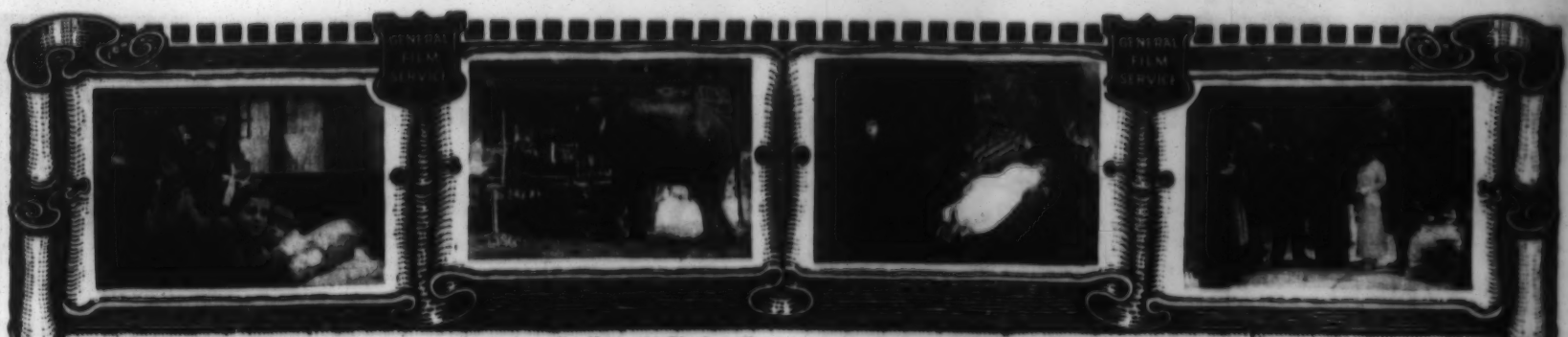

Scene from "In the Days of the War" Scene from "A Wise Old Elephant" Scene from "A Fugitive at Bay" Scene from "The Power of the Cross"

Four Surpassingly Good Features

EVERY week four multiple-reel features are released in General Film Service, at no extra charge to exhibitors. For the week of April 12th to 18th, inclusive, the offerings are particularly choice, in keeping with the policy of the General Film Company to make each new quartet show an improvement over the last four. You ought to have these.

For Saturday, April 12th

In the Days of the War

PATHEPLAY. TWO REELS

Great war picture. Stirring action throughout. The blowing up of a bridge on which two regiments are fighting is a scene you'll never forget.

For Wednesday, April 16th

A Fugitive at Bay

CINES-KLEINE. TWO REELS

An unusual love story. A young peasant woos the Baron's daughter but must give his life in the end to save her. Beautiful scenery.

For Monday, April 14th

A Wise Old Elephant

SELIG. TWO REELS

Another of those fine "animal films." The elephant in this one displays almost human intelligence and succeeds in reuniting a father and his married daughter.

For Friday, April 18th

The Power of the Cross

LUBIN. TWO REELS

Dramatically, one of the best films of the year. The cross, a gift from his mother, sustains a young clergyman in an hour of great distress and points the way to happiness.

EXTRA! EXTRA!

Tornado and Flood Specials

WITH characteristic enterprise, General Film Service offers the first authentic motion pictures of the recent disasters in Ohio, Indiana and Nebraska. The expense of making these films, and the dangers to which the camera operators were exposed in their almost frantic efforts to be "the first in and the first out" are not material—the important thing is that the films were secured, and such films the world has never before seen.

One reel gives an adequate idea of the destruction which followed in the wake of the 200-mile-an-hour tornado that swept through the business center of Omaha. Hundreds of homeless people and property losses amounting to $7,000,000 are shown.

Three reels are devoted to the Ohio and Indiana floods—one reel by Essanay, one by Lubin and the third by Selig. Thrilling scenes of rescues in the swirling waters of the floods, panorama and bird's-eye views—yes, bird's-eye views made from an aeroplane piloted by Aviator Early with Essanay's "sky photographer" as a passenger—destruction here and devastation there, all as vividly described in the newspapers, are incidents in the three most remarkable films ever made of actual disasters that assume the proportions of national calamities.

Omaha, Nebraska, Tornado—Essanay—About 1000 ft.
Ohio Floods—Essanay—About 1000 ft.
Dayton, Ohio, Flood Disaster—Lubin—About 700 ft.
Ohio and Indiana Floods—Selig—About 1000 ft.

All Released April 1, 1913—Now Booking

GENERAL FILM CO., 200 Fifth Ave., New York

—Birdie, upon her father's death, is adopted by the boys of the camp. All of them make love to her, but Fatty wins. There is a fake duel to test her love, but Birdie, instead of rushing in tears to her favored duelist, strolls off the "field of honor" with Fatty. The action is aimless and slow, the comedy being very dull. S.

The Mysterious Card (Imp, April 12).—This comedy was undoubtedly suggested by Cleveland Moffatt's now famous short story, "The Mysterious Card," which appeared some years ago in *The Black Cat*. Abie Fague, a Turk, arrives in America with a card. Every time he shows the card he encounters trouble. He is ejected from the Folies Bergere, a manicure shop, a laundry and finally lands in jail. The Turkish ambassador who appears in the comedy seems rather Hibernian. The farce isn't funny unless the spectacle of someone being thrown out a door hits your sense of humor. S.

Leo's Waterloo (Imp, April 12).—An imported slip-reel farce on the same reel with The Mysterious Card. The European screen player, once known as Foolshead, apparently has the part of Leo. Typical Continental knockabout shrug - your - shoulders-and-fold-your-arms farce. Leo is in love with an army officer's daughter, but papa ejects him from the house because none but an officer is to marry the young woman. Leo gets a uniform and does a lot of rough and tumble clowning. Most of the time he plays right at the camera. America has outgrown this sort of "comedy," along with this kind of imported comedy. S.

The Wanderer (Imp, April 7).—Any ambitious effort, whether or not it is successful, should be commended at least. The Wanderer is symbolical—a sort of film Servant in the House. It has, at times, considerable vigor and some admirable examples of artistic photography. The Wanderer is far from being wholly successful, it is true, but it deserves its measure of commendation. First we see a shepherd tending his sheep. Next we see the shepherd in modern clothes on a hillside overlooking a city. We follow him into the city's streets. He comes to a home. There is a husband, a wife, and the other man. The wife and her lover are planning to run away, but the wanderer shows them the evil of it all and reunites the husband and his wife. Then he goes back to his sheep in the hills. King Baggott is the wanderer, Jane Gail the wife, and Howard Crompton the husband. We believe that the intensely modern attire of the wanderer hurt the allegory. There should have been a touch of the mysterious about him, something to keep the atmosphere of symbolism. Mr. Baggott's portrayal of the wanderer is not spiritual, but it has sincerity. Miss Gail does well. There are two good examples of artistic photography, the shepherd scenes in the mountains and the interior scene by the piano. S.

As Fate Wills (Frontier, April 10).—The Frontier Company needs to present a different sort of scenario than it is producing at present. Their photography is always very good, and judging from the scenes disclosed in their recent dramas, they are located in a picturesque bit of country. But their pictures of late have been too luridly impossible. This sort of thing may appeal to a few in our audiences, but the great majority, we are confident, want something better than visualized dime novels as illogical in development as they are in theme. This comment is offered in the spirit of advice, not of criticism. We would like to see the Frontier Company advance, but the organization will remain at a standstill until they secure a better grade of scenario. A beggar, walking along a street with a little girl, falls upon the curb. He is taken delirious to a hospital. Fully dressed, without even his shoes removed, he is placed upon a bed. Later he escapes out a window enveloped in a sheet. The little girl, Edythe, meanwhile, is adopted by a woman. The beggar, Sheldon, wanders two days in the desert. He comes to a tent, finds a suit of clothes lying ready, as well as some selected canned goods. He exchanges his sheet for the clothes and has dinner. The delirium suddenly goes, and Sheldon is apparently strong again. A herder falls over a cliff, Sheldon finds him, and, although he had been delirious and weak a moment before, he picks up the dying man and carries him to his hut. How he knew where to take the man isn't explained. Fifteen years pass. Edythe has grown up. Sheldon has aged a lot. He looked seventy, but he couldn't have been much more than forty-five years old. He was about thirty when we saw him fifteen years before. Sheldon immediately discovers gold, and goes to the city wealthy. He meets his daughter, recognizes her and, through a card in a pocket-book she drops, finds her home. First, however, he visits a barber shop, where his whiskers and about twenty years are removed. He identifies the girl through a mark upon her arm and they are reunited. How the ex-beggar recognized his daughter is something of a problem. Little Edythe had blond hair, but grown-up Edythe is a brunette. But these days it isn't safe to say things about shades in hair. The trouble with this melodrama is that things happen, but happen without reason. S.

SUPPLY CO. FILMS

The Climax (Solax, March 28).—The triangle of the man, the wife and the other man is presented in The Climax. After the villain has lured the wife to his rooms, husband arrives and twice knocks the scoundrel down. There is a final reconciliation. The picture shows a little advance in acting over recent Solax releases. Marion Swayne is the wife. The theme is, of course, trite, but there are several attractive scenes under a hanging light. S.

The New Red Man (Gaumont, March 22).—Interesting views of the boys and girls at Carlisle, Pa., going to recitations and on the drill ground. The last half of the picture is devoted to views of the Indians attending the travel show, camping on the Hotel McAlpin roof. S.

Florida Ostrich Farm (Gaumont, March 22).—Glimpses of a bird farm, with views of the racing ostriches and of gathering plumes. S.

The Amateur Sleuth (Gaumont, March 27).—A comedy character, Simple Simon, applies as detective to unravel the mystery of a band of criminals threatening a rich man's life. After wild experiences and final capture, Simon is released by his pet dog. Burlesque melodrama, evidently, but very weird at that. S.

Hypnotizing Hannah (Gaumont, March 27).—A child hypnotizes the servant girl, and forces her to do curious things. The servant's name is Hannah in the title, and Julie in a subtitle. Even as a split reel, it did not threaten to be funny at any time. S.

Dangerous Sympathy (Rymo, April 3).—High power melodrama is this lurid story of a laborer, evidently Italian, who mistakes a doctor's gift of flowers to his wife and starts out with a dagger for revenge. To begin with, the relationship of the characters is not shown clearly. A woman dies rather wildly in the opening scene. The doctor is there, as well as a younger woman, a little girl and the laborer. The woman, it develops, is apparently the laborer's wife. The doctor is in love with a young woman. He sends flowers to the girl and to the foreign worker's wife. The accompanying cards get mixed. The maddened laborer bursts into the doctor's office. There is a chase through the rooms, the physician seeks refuge in an inner office, and tries to hold the door shut. The frenzied man bursts in, and an extended struggle follows. The wife arrives, followed by the sweetheart, who appears, according to the subscription, "to denounce him." Then come explanations and reconciliations. Dangerous Sympathy is one of those "white heat" melodramas in which "suspense" is supposed to be the main element. In our estimation directors, aiming to gain suspense, have overdone the struggle through rooms, the smashing of a door and the hand-to-hand combat with the explanations in the nick of time. The melodrama of hurried action with some one in pursuit of some one else with a revolver, or a knife, or sometimes a rifle has been done to death. It would have to have some new tricks of telling or direction to thrill. Anyway, feverish melodrama isn't real life. S.

In the Battle's Smoke (Pilot, April 3).—Unless a company is prepared to present a battle scene on a big scale nowadays, it is best to avoid a story of military strife. There are companies, both Licensed and Independent, which have been successful along these lines. But their war pictures have depth, battle lines stretch for miles before the recording eye of the camera. We say this in the spirit of advice, not of criticism. The Pilot Company should stick to simple stories of homely life. In truth, the battle scenes here do not convince. The story is fairly clearly told, once it gets upon its feet. Buck Warren, a participant in the Warren-Niles feud, shoots one of the Niles family while rabbit hunting. The shooting is evidently intended to have been accidental. Then Buck and his sister go North to live. The Civil War starts. Buck joins the Northern army, and the surviving Niles fights with the South. Both wounded, they meet on the battlefield. For some reason they do not recognize each other at the start. Then there is a struggle. The underbrush is burning. Niles leaves the more seriously wounded Buck to die in the flames. There he relents and saves him. The rabbit incident and the similarity in the cabins of the two families make the early part of the story puzzling. In another scene we see Niles's sister, or wife (the character relationship isn't established), ploughing in black slippers and white stockings. In the battle scene, although the field is deserted by all save the wounded and dead, a Confederate flag waves on and down behind a hill. The final horizon fire effect with the figures in silhouette is picturesque. But the Pilot Company should adhere to simple dramas of the soil. There's a demand, we firmly believe, for that kind of photoplay. The Pilot Company demonstrated its ability along that line with its recent Lincoln drama. S.

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MUTUAL FILMS

The Wax Lady (Thanhouser, March 30).—A modern fairy story dealing with the regeneration of a stingy Jew of rather an odd nature. Though the production lacks the finish that is characteristic of the Thanhouser pictures, it maintains interest. The Jew is the soul of meanness, cheating where he can and abusing those around him. A fairy undertakes the task of teaching this Jew his mistakes and the harm they work, and to bring this about causes the three wax figures in his show window to come to life. G.

Hide and Seek (Keystone, April 3).—Another ingenious Keystone burlesque on the popular melodrama of to-day. During a game of hide and seek with the child in the office of her father, the young mother is called away for a moment. When she returns she imagines that her child has been locked in the vault by the clerks. A call is sent out for the fire department and the police force. The door of the safe is blown off, but the child is gone—she had previously slipped away, to be found later by the father. G.

The Spoiled Darling's Doll (Thanhouser, April 4.)—Both the Darling and the Doll are exceptionally clever and interesting children, and the fact that this picture chiefly concerns itself with them and possesses an odd little moral story, for youngsters particularly, assures success. There are those, perhaps, who have experienced just such a dream as comes to the child in this picture, and to these the film will be of particular interest. She is a naughty, spoiled child, this little daughter, but a dream, wherein her doll comes to life and plays the pampered child, completely regenerates her. G.

The Woman Who Did Not Care (Thanhouser, April 1).—Fanciful themes for pictures are very good in their way when well produced, but poorly produced they seem to fall with a doubly hard thud; such is the fate of this picture. She is a woman who doesn't care for anything except wealth and society. She flits from one man to another, finally marrying an incarnated scarecrow, given to her by a witch. A modern fairy tale, it might be called—perhaps—but it is all so senseless and indifferent that one is more bored than interested. G.

The Woman Who Knew (Reliance, April 9).—In this photoplay we have a rather new method of giving the vision a "punch." The tale concerns a boy who is thrown over by his fiancee because of his intemperate habits. At the request of the son the widowed mother visits the girl and endeavors to have her reconsider. At first the girl refuses, but, later, believing the mother wise in years of experience, writes her to the effect that if, in her opinion, the boy will make her a good partner for life, she will take him back. The mother has seen the wayward ways of her son and after serious reflection and a review of her own life—which is shown to the spectator in a frame held in the mother's hands—as the wife of a drunkard, she concludes that her son would not be a fit companion for any woman. The theme and treatment is honestly commendable. G.

The Renegade's Heart (American, March 31).—This picture, a melodrama of the Wild West, falls far below the standard, already set by the American Company, in consistency and fine acting. The basic idea is conventional, having been used in one of the recent Essanay releases produced by G. M. Anderson. A renegade, pursued by the sheriff, arrives at the home of the girl—who lives alone with her father—and begs for protection. The girl, in spite of the fact that she knows $5,000 is offered for his capture, shields him. In gratitude, the renegade takes a handkerchief from his neck, and, giving it to her tells her that if she ever needs help of any kind to hang it on the old tree. Shortly following this, the girl's father comes home intoxicated, and confesses to the crime of having embezzled $5,000. She remembers the handkerchief, hangs it upon the tree, and the renegade cheerfully gives himself up, and the girl secures the reward. This was a self-sacrificing thing to do, but the hanging of the handkerchief on the tree, and his answer become the height of inconsistency. When $5,000 rests upon a man's head it is not likely that he will remain around to watch a tree when that tree is apparently in close proximity to the jail. G.

Matches (American, April 3).—Amid some of the most entrancing California settings imaginable, the American Company have produced a light film comedy of love. It is rather suggestive, this title, Matches, which really refers to the matches of matrimony. Jack Kerrigan as the matrimonial catch of the season, essays the lead role, and giving to it as he does, his splendid personality and physique and an art finely developed, makes of the role something out of the ordinary. There are situations, plenty of them and pleasant intrigues, and they are so delicately handled and the players act with such a refined manner, always subdued, that the piece sparkles. Such comedies are in a class by themselves. And it is also interesting to note that every scene of the picture is an exterior. The photography is superb. Miss Van Trump and Miss Oldrock enact the girls with charm and ability. Louise Lester plays the mother. G.

Cupid Throws a Brick (American, April 7).—"Talky" sub-titles are the one discouraging feature of this choice little comedy. Being a picture dealing with rough types, our hero (Mr. Kerrigan) must man-handle our villain (Mr. Richardson) on various occasions, but all the same the piece scores, combining as it does a vein of romance with the humorous. Jack, in spite of his evil habits, is the favored suitor of the girl. Our hero, working with him in the grave-yard, looks on with a mixture of envy and sorrow. In an effort to reform the fellow for the girl's sake, the hero receives a brick in the back of the head, cast by the wrothful villain. This incident changes the whole condition of affairs and incidentally the girl's affections. When Jack finally offers Kerrigan his hand in resigned congratulations, Kerrigan gives him a brick and tells him to throw it again, to make the girl consent to be his wife. And so it is that the villain becomes the cupid. G.

A Woman's Honor (American, April 12).—As usual to American pictures, the photography here is excellent. The story, while suitably acted, is only passably interesting. There is something mechanical, cut and dried in action, as it is worked out. One feels that a more convincing course might have been adopted in introducing this outcast woman, the cast off sweetheart of the villain, who fails in his plan to ruin another girl. There is nothing to show where she came from, or how she reached this village. Warren Kerrigan, in the role of the priest, is perhaps the most refreshing element in the picture with his sincere, subdued acting, while Charlotte Burton is altogether pleasing as the unfortunate girl. Jack Richardson does well as the backslider. G.

The Homestead Race (American, April 10).—He seeks to steal from the heroine with the hope of winning her—this villain—a situation which the author has failed to make consistent. There is the customary race between the hero and villain, to the land agent's office, not unusually striking, with the inevitable final in the last scene. Through a letter the girl has been advised to take up some homestead property. In possession of the letter, the ranch foreman, heretofore unsuccessful in his suit for the girl, sees a chance to win a big stake by taking up the land himself. This he attempts to do, but is foiled by the hero. The photography is not the best. G.

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REVIEWS OF LICENSED FILMS

Getting Up a Practise (Vitagraph, March 27).—A comedy as clever and plausible as this one, written by Marguerite Bertsch, and directed by Maurice Costello and W. Ranous, is not often released. The laughs are inspired by legitimately amusing situations and not horse play. Dr. Lyons, a recent graduate of a medical school, must build up a practise in one month in order to marry the girl he loves. Things look black until three of his chums come to his rescue. One takes a room at the most fashionable hotel in town. Dr. Lyons is told to occupy a front seat in the town hall, which is crowded for a lecture. Another of the chums appears while the lecture is in progress, calling for Dr. Lyons, who is wanted right away at the hotel. The third confederate suffers an attack of ptomaine poisoning while at a church fair and will be treated by no one but Dr. Lyons. And through such advertising the young doctor, in less than a month, has a practise that keeps him busy. Mr. Costello, in the chief part, is ably supported by Clara Kimball Young, George Cooper, James Morrison, and Hughie Mack. D.

The Old Gray Mare (Biograph, March 27).—A rapid-fire farce, dealing with the experiences of a farmer who drives an old gray mare to town and then becomes uproariously intoxicated. His wife wants to cure him of intemperate habits; so do his friends, who plan a lesson that he will remember. They turn the horse so that its head faces the dashboard and Zeke is considerably mystified; finally a wooden horse is put in the place of the mare and the intoxicated farmer proceeds to pound it with a stick until the head falls off. Fright at what has happened is the foundation for a reformation. D.

All Hail to the King (Biograph, March 27).—Few half-reel farces contain as many hearty laughs as we find here. A tramp falls asleep on a park bench and dreams that he is a king surrounded by beautiful women and courtiers. Assassins have killed his predecessor and plan his own untimely end by throwing a bomb into the castle yard. The newly crowned king lights his cigar on the burning fuse and tosses the bomb over the wall again. As this has been managed it is one of the funniest incidents in the picture. Things go wrong with the new king and he is being tortured in a dungeon prior to having his head chopped off. At this moment he wakes up to find himself stretched on the park bench, where a policeman is clubbing the soles of his shoes. D.

The Trail of the Itching Palm (Essanay, March 27).—A comedy idea of more than usual possibilities is found in this picture and it has been ably handled. The Trail of the Itching Palm is an odd title that just suits the story. Brown is a prosperous business man much opposed to tipping; in fact, he heads a society founded to curb the abuse. Their official card resembles a bank note in appearance and reads, "Duty well performed is its own reward. Tipping is degrading." These cards are to be handed to servants in place of tips. How Brown gets his bank roll and the imitation bills confused, and how on a trip to Chicago with his daughter he leaves a trail of real money, go to make an amusing film. Jack comes to the rescue when a hotel bill must be paid and because of his timely appearance the objections to his marriage with the daughter are withdrawn. It is a well constructed photoplay acted by capable players. D.

Memories of His Youth (Lubin, March 27).—Sentiment is in danger of being overdone in this picture that has a number of commendable qualities. It is acted with restraint, the photography is clear and the situations do not stretch probabilities too far. A famous artist, Harold D'Arcy, when a youth, painted a portrait of his sweetheart that was pronounced a masterpiece. At the time the story opens he is a middle-aged man who still loves the woman that for some reason, not made clear, he did not marry. He reads of her death in a newspaper and later finds the famous portrait. He buys it back and places it in his studio for comfort and inspiration. The woman left one son, Phillip Colton, a successful stock broker, who comes to D'Arcy to have his portrait painted. Because of the relationship the artist treats him as a son and it is his influence that keeps the young man in the path of honesty when temptation is strong. The picture closes with D'Arcy embracing Phillip and the girl he is going to marry. Some of the story is too conventional, but in a mild way it is pleasing. A more appropriate title than Memories of His Youth might have been chosen. D.

Hinemoa (Selig, March 27).—As this film purports to be a pictorial narration of a Maori legend, it would be hardly fair to criticise it for lack of dramatic qualities. The pictures were taken in New England, the scene of the legend selected, and have the picturesque charm we have come to expect from this company. A number of natives were used in the production. Hinemoa loves Tutonekai, whose chief occupation appears to be playing love songs on a flute, but they cannot marry because she is the daughter of a chief and he is not. The love of Hinemoa is so strong, however, that she swims three miles across a lake to reach him. After this proof of affection there is nothing for him to do but fondly embrace the girl and give her the run of his hut, which he does. Scenes supposed to transpire at night should be tinted, otherwise there is no fault to find with the manner of the picture's presentation. D.

The Sheriff's Reward (Pathe, March 27).—In this half-reel thriller we have an exciting scene, in which one man, on the cowcatcher of a rapidly moving engine, appears to grab another from the track and certain death. Similar rescues have been made before in pictures, but not frequently enough to have lost their interest. Tom is a Western bad man, who leaves his pretty young wife. She teaches school and falls in love with the sheriff, but, of course, cannot say so because she is married. Tom obligingly commits a robbery within the sheriff's domain, so there is a good excuse for his death, while handcuffed to the guardian of the peace who loves the outlaw's wife. The film is more sensational than impressive. D.

The Chateau of Chambord (Pathe, March 27).—Excellent pictures of an educational character. A clear idea is given of this magnificent chateau, conceded to be one of the finest examples of Renaissance architecture in existence. D.

The Food-Chopper War (Selig, March 27).—Repetition of unessential details tends to lessen the comedy effect of this film. It seems as if the subject might have been handled with better results in a half-reel. Rival grocers have children who are in love with each other, but the fathers will not hear of a marriage. An enterprising salesman sells the grocers a number of food-choppers of a new design. Much of the film is devoted to showing how each dealer is determined to undersell the other. When the food-choppers are being offered below cost the son and daughter persuade their friends to buy in the entire stock, promising to refund all money expended. No more machines of that particular make are obtainable when the young people open a store of their own and put a fair price on the food-choppers. They had been secretly married some days previous and the two fathers could only make the best of matters. Adrienne Kroell and Charles Clary appear very well in the principal roles. D.

The Hero-Coward (Essanay, March 28).—A lively fight in a descending elevator is the feature of this drama. A policeman fails to stop a runaway and is broken for cowardice. He gets a job as elevator operator and captures a desperate criminal in his car after being shot. When the police captain learns that the man has had a fear of runaway horses since being badly hurt while a child, he reinstates him and promotes him to sergeant. The fight is well done and the effect of the descending elevator is gained successfully. Of course the theme is just a new twist to the old story of the hero who loses his position, only to regain it, along with a promotion, for a brave deed. S.

A Way to the Underworld (Edison, March 28).—The ninth story of the "What Happened to Mary" series. The tales continue to grow more melodramatic. This one is very puerile and, moreover, it is incomplete, leaving the action hanging in the air. The prison scenes are especially unconvincing, although the whole thing is unreal. Mary is some versatile. Life with her is foiling one villain after another. Mary's uncle is sent to prison, along with his son, on the girl's testimony for misappropriation of bank funds. Uncle plots revenge, communicating from cell to cell with his son by means of a thread. They engage Mary's villainous foster father to get the girl out of the way and prevent her from claiming her fortune on her twenty-first birthday. The man lures Mary to a tenement room and locks her in. Just how he expected to get rid of her in that way isn't explained. She escapes, making a rope of bedding and sliding down four stories. Next we see her joining the Salvation Army to fight her uncle's plot. There the drama ends. Mary Fuller continues to make the heroine sympathetically appealing. Charles Brabin is the director. S.

Sally in Our Alley (Selig, March 28).—A slow-moving drama, evidently based upon the well-known song. There is a touch of exaggeration about the characters which lessens a romantic atmosphere. This kind of an adaptation requires a tender charm that we have completely instead, due to the overconcentration of character. The beings are just players in a story-book tale and not real. Sally is the demure daughter of a cabbage net-maker and lace seller. She is beloved by a linen-draper's apprentice, a sort of comedy bumpkin. They finally elope down a ladder, like all story-book people, and "live happily ever after." Anyway, there's a final tableau of the two with a baby. The mother, as played, is most out of spirit with the romantic atmosphere, while Bessie Eyton as the daughter is the most successful of the cast. S.

Crabs and Lobsters (Pathe, March 28). The method of catching lobsters in pots (wicker baskets baited with small fish) is shown, followed by close views of goat crabs, the largest known; the spider crab, which hides beneath seaweed and shells, and the doripus lanata, which buries itself in the sand. Intimate glimpses of lobsters are also included. S.

Tobacco Culture in Cuba (Pathe, March 28).—Here we see the seeds sown in pods, the transplanting of the tender weeds into long trenches, the methods of improving the quality and protecting from the sun, the picking and finally the making into cigars. S.

Gift of the Storm (Lubin, March 28).—Rose is a member of a strolling theatrical company. She quarrels with a fellow actor, who leaves her in debt for board. The actress stumbles through a snowstorm to the cabin of a prospector, Jim Reed. The blizzard holds the lonely cabin snowbound and the girl is forced to spend the night as the young prospector's guest. When she goes away to play again, the Westerner holds a place in her heart. Later Jim Reed comes East. The three meet at a restaurant on New Year's eve. The actress is distasted with the player's drunken attentions. She accepts Reed's protection and is escorted home. He takes her hand and—well, they spend the honeymoon in the cabin. The story, in its essentials, isn't new, but Arthur Johnson and Lottie Briscoe play delightfully, particularly in the early cabin scenes. S.

The "Fired" Cook (Kalem, March 28).—A crook masquerades as a cook without apparently any reason. Evidently he doesn't try to steal anything. The cook smokes morosely in the kitchen, and, when discovery threatens, slips his lighted pipe into his—well, anyway, he hides it. A conflagration results, and there is a chase of the crook and his smoking attire. There are still probably a few people who can still see something funny in a man in cretonne feminine attire. The half-reel got some laughs at its reviewing. John R. Brennan is the cook. S.

The Cat and the Bonnet (Kalem, March 29).—John doesn't like a cat about the house, but Mary does. He puts her pet in a box, thinking it's the cat, and hires a boy to throw it in the river. The secret comes out in the end, and John has to buy Mary a new bonnet. (In the same reel with The "Fired" Cook. We believe it is a mistake to put two comedies enacted by the same players on the same reel as is done here. The average spectator finds it hard to readjust the characters so quickly in his mind. A passable half-reel farce. S.

The Fixer (Lubin, March 28).—Except that the actor playing the role of the husband seems inclined to overact and that the idea is rather timeworn, this photoplay is more or less amusing. A henpecked husband is caught by his wife flirting with a girl. To fix up the difficulty he induces his friend to attempt a flirtation with his wife, for the purpose of finding her out and then holding it against her to offset the blame on his own shoulders. But the scheme fails to work; the friend is thrown out of the house, and returns to the club to receive the ridicule of the husband. G.

A Matter of Matrimony (Vitagraph, March 21).—Rollin S. Sturgeon, director of this short comedy, is to be commended for his manner of presentation. He exercised care not to overstep the line of demarcation separating farce from the more subtle sort of comedy, and from the story of Hannah Durham he has evolved a bit of whimsical humor that appeals to lovers of the better sort of comedy. The story deals with a romance centered upon a returned captain and a minister who lives next door. He finally wins her way into the bluff old captain's heart through her cooking. The play holds the attention. Charles Bennett as the captain, and Mary Charleson as the minister were both good. G.

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NEXT—Jones Goes Shopping—April 14

CHARLES J. BRABIN The Risen Soul of Jim Grant / A Way to the Underworld / Between Seven Junction and Yellowville

NEXT—The High Tide of Misfortune—April 26

WALTER EDWIN The Gauntlet of Washington / With the Eyes of the Blind / The Duke's Dilemma

NEXT—The Man Who Wouldn't Marry—April 12

GEORGE A. LESSEY Bread on the Waters / The Elder Brother / Inventor's Sketch

NEXT—Old Jim—April 8

—FOURTH YEAR—

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LEADING MAN

BARRY O'NEIL, Director

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